

# SEVEN DAYS

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FREE



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## PM



## CORRECTION

Last week's story, "Ingloriously Guts a Fox-Like," stated that the late UVM president, to live in English House was Judith Kenney who served from July 1997 to June 2001. In fact, Ed Colodny and his wife Nancy moved in after Kenney and occupied the house for the year Colodny served as interim president. UVM President this month and his wife Rachel resided there for almost a year — June 2001 to March 2003 — while they built a house in Colchester.

that Kenney doesn't spend much time on the internet or else she should be more. That's not to say that everyone over 40 should know how to find the right website, but there are happy people out there and May's that actively promote feminist principles. Last year's *Starbuck* inspired thousands of letters to march against sexual violence. The Washington Post described it this way: "As a feminist movement that is often fighting simply to hold ground, *Starbuck* stands out as a reminder of feminism's more grass-roots past and point to what the future could look like."

Lately, in These Times writer Judy Doyle said a best. To ask why young people aren't identifying or acting as "feminist" in ways that look like mid-20th-century feminism is, essentially, like asking a Facebook why she doesn't read letters to her friends.

Cozy Stevens  
HONOLULU

## FISHING FOR CRITICISM?

In the May 2 *Rain Game* ["Sex and Disaster"], it was mentioned that Vermont now has a new official winter sport, but for some reason nothing was mentioned about the brook trout and walleye fish becoming our state's new official fish. That's right, state politicians. Since they have decided to stay away from any fish stories.

Greg Carpenter  
FAIRFAX

## 'AIR' TAX

As an officially inspected, small, no-coin inn, it amazes me when some of the sellers of rooms are plainly running a business. ["I Knew Away From Home," May 6]. I suspect that a few nights in a home occasionally should be acceptable, but very few if any of Airbnb's properties pay state lodging tax or are regulated in the way my business is in that fair?

David Livinsky  
WHEELING

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## THE OTHER F-WORD

To gather young women into Raissa's activities, it would be wise if the new professor had a grade with the same title about how young folks don't appreciate feminism. ["What Women Want to Know," May 2]. That standy story of spurned journalism ends to do, and we're sick of its periodic resurrection.

Twenty-somethings aren't the only ones reluctant to identify as feminist. A 2008 *Billy Boston* poll found just 20 percent of women polled felt comfortable with the F-word.

Why don't young women share "feminism"? The word is a conversation stopper. We'd rather people just listen to our arguments than qualify or label it. Feminism means people out.

Also, youngsters have been busy serving the feminist end, and it's clear

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SEVEN DAYS **REVIEW**

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**Lois Tremblay**, The 11th annual Spiritquest Colloquy opened in Burlington last weekend. Check out this 2011 episode of *Shuck in Vermont* profiling Spiritquest founder, dancer Lois Tremblay.



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# Hold Your Fire!

**T**HE VERMONT AG says it's time for change in the Vermont attorney general's office. After 16 years under incumbent AG Bill Sorrell, Vermont needs "new ideas, new energy, new engagement on a whole host of issues." That's how Donavan put it last week at a packed-house campaign kickoff at Burlington's St. John's Church.

His campaign slogan? "Doing more for Vermont." More than what? The unspoken implication, it would seem, is more than Sorrell.

But the Chittenden County state's attorney insists he is not running against Bill Sorrell. He's running for the office full-on.

The Democratic primary for AG in August will be nothing less than a referendum on the seven-year incumbent. Most political observers agree the reason Donavan leaped into the race in the first place — and why House Speaker now Sorrell considered doing the same — is because of Sorrell's perceived weakness as a result of a string of high-profile court losses, most recently a federal ruling that lets Vermont's Yankee continue splitting assets for another 20 years.

But in doing away from direct attacks of his opponent's record, Donavan is attempting a high-wire act that gives reasonable motivation to those the least ardent as Sorrell is a lion at all.

Last Saturday, Donavan and Sorrell engaged in the campaign's first public face-off at a regular meeting of the Vermont Democratic Party at Randolph Elementary School. Donavan was there to seek the party's endorsement — a faraway dream given to any legitimate Democrat candidate. Sorrell, who failed to make the agenda in time for endorsement consideration, was there to tell the party he'd be back for its blessing in a few weeks.

Donavan started his pitch by saying, "I respect Attorney General Bill Sorrell, who is in the room today I don't want this to be divisive. If that, I will withdraw this request to be endorsed."

The closest Donavan came to drawing an explicit contrast was when he said, "I do think we should have a debate about the office of attorney general."

The tapes T.J. would like to debate? The \$500 million shortfall in the Vermont Yankee decommissioning fund, which Donavan says could saddle portions of Vermont's entire cleanup tab long after the nuke plant is retired.

Also, Vermont's prescription-drug problem — and how to be tough on crime while being "smart on crime" as well. And Sorrell's not doing that now? "I'm not running against Bill Sorrell. I'm running for the office," Donavan responds. "I have my own philosophy about the office."

Sorrell, who hasn't faced a serious challenger since taking office in 1997, previewed what could become his campaign message. If Saturday's speech to state Dems was any indication, Sorrell will run on — wait for it — his record.

**I'M NOT RUNNING AGAINST BILL SORRELL. I'M RUNNING FOR THE OFFICE.**  
T.J. DONAVAN

That's right. The legal record that some observers see as a liability is what Sorrell plans to put forward as his best asset — the reason he deserves another two-year term.

In particular, Sorrell will continue talking about all the cases his office has brought into Vermont — especially from the multibillion-dollar settlement of a tobacco lawsuit that he signed away "four weeks to the day after taking office." He might also mention, as he did Saturday, that the Vermont Medical Society once described him as a "great killer, not afraid to take on powerful interests and fight for Vermonters."

"I want to talk about my record. I want Vermonters to know what I've done," Sorrell told Democrats in Randolph. And why wouldn't Sorrell want to talk about his record? So far, he's the only one deluding it.

But Sorrell is willing to lose even rights, trying to appeal to case Dems who will be decisive in the primary while he defends the credibility of his office as a bastion of nonpartisan law enforcement.

Kabuki A. On Saturday, Sorrell boasted to party leaders about the lawsuit his office brought against the

Republican Governors Association and 2010 GOP gubernatorial candidate **mean more** for allegedly sharing polling data — a violation of law. And in the next breath, he said that he can't appear to be "taking too much with one side or the other."

"I don't want to have my office not respected," the AG said.

Truthfully, I'm not afraid to go after Republicans when they cross the legal line, but don't expect me to make a habit of it.

Will T.J.'s nice-guy routine work? Who knows? With the primary three months away, the race is still young, and dynamics change fast in close elections. But Donavan is a relative unknown to thousands of Vermont voters outside Chittenden County who have pulled the lever for Sorrell every two years since **was elected** was president.

If the normal laws of elections hold true, those voters are going need a reason to pull the lever for the challenger.

## Audit This!

In other news from last week's Democratic caucuses, **was elected** voters whether at State Auditor **was elected**, and on Saturday, state Democrats gave him their blessing to go for it.

A freedom policy analyst from Burlington, Hoffer finished second points behind the Republican Saltonstall in 2010 in one of the widest and most-watched auditor's race in years. **Saltonstall's drunk-driving video** — where he told the cop, "You know I'm the state auditor, right?" — which came out just days before Election Day?

And who can forget how **was elected** cut aside his YMCA locker room indiscretions to make one more run for the office he once held?

Don't count on that kind of campaign circus this year, but do count on a hard-fought ideological debate that pits an unapologetic conservative against an apologetic liberal — the Democrat-turned-Republican son of a former Vermont governor versus a Progressive-turned-Democratic data cruncher.

On Saturday, Hoffer told state Dems in Randolph that he was disappointed to lose in 2010 but "gratified and encouraged" that he received 108,000 votes, and that "in two-term incumbent Saltonstall only got 82 percent of the vote." Hoffer said he likes his chances this year for a second run.

First, it's a presidential election year.

and in liberal Vermont that means President **BARACK OBAMA** will help distract our Dems by turning out the party faithful. Second, U.S. Sen. **BENNET RANDOLPH** (I-VT) is up for reelection and Hoffer said the Fragfather has "allowed to campaign with me as often as I can manage."

"I think that could be very valuable," Hoffer said. "Particularly in areas where Solomon is strong, where Republicans are strong, Senate polls will ahead of anybody else."

Third, Hoffer is counting on improved name recognition on the second go-round.

And finally, he said he "learned a lot" from the 2010 race and that "this time I can work harder and smarter for sure" — a candid admission for a guy who's better at policy than retail politics.

State Dems gave Hoffer their endorsement last week end. 32 to 1.

State Rep. **THE JOURNAL** of Essex Junction stood up to acknowledge the elephant, or mouse, in the room: that Hoffer is seen by some Dems as having "baggage from the other party" — meaning Progressives — or as having less "too aggressive" toward some Democrats.

"That's exactly what you want in an upstart," declared Adams.

#### Inch by Inch, Cadin by Cadin

In the city of Burlington waging a war on gardening?

Not exactly, but the Queen City's heavy-handed zoning ordinance has mowed a pair of green-thumbed homeowners who were just trying to grow their own grub.

As reported last week on the *Seven Days* staff blog *Blat*, Burlington homeowners **MICHAEL ROONEY** and **SARAH DORN** were ordered to take down a pair of greenhouse-style hoop houses in their front yard on South Willard Street near Champlaine College. Apparently, any structure that sits on your lawn for more than 30 days requires a zoning permit.

The hoop houses were built two years ago, but it wasn't until this past April — when the Yale and Swiss chard were already knee high — for someone to complain, anonymously, to the city.

Code-enforcement director **AL HARRIS** says his office is obligated to investigate complaints, but that having code-breaking urban gardeners in "not at the top of our priority list."

Rooney and Dorn haven't decided whether they'll seek permits for the structures — at \$90 a pop — or just take their chances. Rooney, for one, worries that losing an appeal could "set a precedent" that could come back to haunt other urban gardeners in Burlington.

Perhaps Mayor **MIKE WHELAN** can

ride to the rescue on this one — on his two-wheeler. It's Way to Go week, after all. Appropriately, Weinberger was spotted early that week riding his blue down Battery Street. Two problems: He was sans helmet and his shoelaces were untied.

"Golly 'n' charged," Weinberger tells *Five Four*. "I got my hair cut and left my helmet at the barber shop. I didn't realize until after the shop had closed."

Was the well-coiffed mayor trying to avoid helmet laws? "It was absent-mindedness," he says, "not vanity."

#### Stop the Presses!

The *Burlington Free Press* has devoted a lot of "reporting" to the big changes taking place on College Street — last, six new, \$24 million printing press to the newspaper's upcoming change to a *Seven Days*-ish online format.

Last Sunday, the Gracetown-owned *Free Press* went news about its evolving business plan.

The bottom line: Say goodbye to free news online! Starting June 7, subscribers will pay about \$6 more per month for home delivery, because it includes access to the online content. Online readers will get a few articles a month for free, then face a paywall. During a *Free Press* live chat on the paper's website, several readers complained about having to "subscribe" the paper's new digital platform when all they want is the old-fashioned newspaper on their doorstep for the old-fashioned price.

Gotta love those old-school Vermonters.

Troops associate editor **MAKÉ KALLAN** patiently explained to readers that the free lunch is over. Cuts are up, and the price of a paper has to go up, too, to reflect "what our news and advertising content are really worth."

In telling readers pay the *Free Press* is bowing to an economic reality that has prompted the *New York Times* and countless other daily newspapers to put their "sweetest" behind paywalls.

Locally, there's at least one free news source left in Vermont: ②

② Licensee Andy Tuesday morning at 9:40 a.m. on WMT 620 AM

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# F-35 Fighter Jets in South Burlington?

## Air Force Idea Bombs and Soars

BY KEVIN J. KELLEY

**A** U.S. Air Force colonel preaching over last Monday's hearing on the pros and cons of housing F-35 fighter jets in Vermont asked the audience to hold its applause until the end of the evening.

The crowd did not obey orders.

In the South Burlington High School auditorium, people spilling out into the hallways cheered and bellowed as a parade of citizens spoke in an Air Force proposal to base as many as two dozen of the new-generation warplanes at Burlington International Airport.

"If we were a sleepy town, community and the Air Force was trying to bring their way in and just an airborne with you, that would be a whole different subject," said Tim Brewster, a local business owner who supports military jet pilots, at the Vermont Air National Guard base. "But I've been here all my life, and the jets have been part of our landscape. The sound has been part of our landscape."

But would that support — might disappear if the F-35s, the Guard base — and the hundreds of jobs it supports — might disappear all together.

Kelvin, that evening, Kelly Dwyer of the Burlington Business Association cautioned that the \$40 million payroll linked to the F-35s, currently based at the airport would likely disappear if the F-35s do not replace them. In other words, the military could shut the base down — as it did with the F-4 Phantom II base years ago.

F-35 opponents have termed such testimony as "scare tactics." South Burlington resident Joyce Schwartz argued the F-35s currently based at the airfield are disruptive to nearby homes and schools, and that F-35s would be even louder.

"These are common sense, and do not fly your jets over densely populated residential areas," Schwartz argued Air Force hearing officers. "Please choose another location that would not affect 1200 residents and probably more."

Concerns about the impact of F-35s have crystallized in response to a recent U.S. Air Force assessment of the environmental impact of housing advanced supersonic aircraft in a residential area already beleaguered by high decibel levels. The study finds that the F-35s would expose up to 3386 additional Burlington resi-

dent households to noise louder than what the Federal Aviation Administration deems acceptable.

Home along some streets in South Burlington would become "uninhabitable" due to the sound and noise the F-35s will produce, predicts Adam Buck, who lives near the airport and is among the leaders of a coalition opposed to the local housing option. "Winoski is done" if the F-35s beds down here, Buck adds. "Large areas of Wiliston are lost."

Otherwise, the 2003 people living in the potentially affected households could all be displaced and their homes demolished if the Air Force decides to base 24 of the new warplanes at the Vermont Air National Guard Station. St. Michael's College and South Burlington's Chamblee School would also experience noise at levels that could make both institutions potentially eligible to be bought out and torn down.

But a representative of St. Michael's president John Nishanaw attended Monday's meeting to say the college welcomes the prospect of F-35s soaring over the Colchester campus. He said, while the noise from the existing F-16s does require some accommodation, it is not more than "a minor inconvenience."

The South Burlington School board is not a military school, but its 14-member board, including Mayor LaLonde, will on behalf of the board that the draft environmental study is "deficient in a number of respects in its evaluation of these impacts." He called the report's consideration of noise effects on teachers and students at Chamblee and other South Burlington schools "too narrow and too cursory."

It's already too loud in some parts of South Burlington. Based on a threshold of average daily exposure to 65 decibels or higher, the FAA has so far funded the destruction of more than 100 homes near the airport, with another 100 eligible for sale and demolition. The impact of the loud and continuous noise has unsettled many of the airport neighborhood's remaining residents.

At it is, "A whole community is in the process of being destroyed," says South Burlington City Council chair Rosemary Green. "I don't see how [the coming of the F-35] would make it any better."

Green elected in March to lead the council, is among the political figures who could help persuade the U.S. Air Force to base the F-35s somewhere other than South Burlington. After 30 years of active Air Force duty, Green retired in 2003 with the rank of colonel. "I'm incredibly supportive of the Air Guard mission, its military and family members," Green says. "I would defend them to the death — and I mean that literally."

She adds, however, that her first obligation now is to her constituents in South

Burlington. And she notes that the existing fleet of F-16 fighter jets paid more than \$100 million to "already causing much pain and discomfort to many residents." Usually, Green estimates, "military air bases are placed very far away from population centers and for good reasons."

Vermont's three-member congressional delegation sound a slightly less enthusiastic about the potential arrival of the F-35 than it did almost two years ago. In a joint statement in July 2012, U.S. Sen. Patrick

P. S. GILBERTS, JTS. W. P. N.



Adam Buck

## So Long, Mr. Sanford!

BY ANDY SUGIMIZ

Gregory Sanford, the affable Vermont state archivist with the long gray beard, is retiring on August 1. Sanford became Vermont's first state archivist and spent a 30-year career modernizing the way the state preserves and manages its official records. Under legislation passed this year, the new state archives building in Middlebury will be named after him.

Sanford, 65, says he is retiring "largely for personal reasons."

Sanford's partner, Dallas Hardman, is battling stage-four breast cancer. She was the subject of a 2011 *Green Days* story about how a nationwide drug shortage is affecting critically ill patients in Vermont and elsewhere.

Sanford held on to his longtime deputy, Tanya Marshall.

"I love what I do, I've still got a good fire going," Sanford says. "But every once in a while you have to have enough self-awareness to say, 'Maybe it's time to hand it off to people who can take it up to another level.'"



## Body Impolitic

BY KATHY HALL

A splashy four-page article in last Sunday's *Washington Post* focused its debut on the BCHO Lake Aquatics and Science Center's largest exhibit, which is due to a 6,000-square-foot show called "Our Body: The Chinese Within," which displays various cultures of Chinese descent presented through a process called plastic art.

Visitors are raving, but fascination about the exhibit met with skepticism when the *Post* article — headlined "Who were they?" — called into question the provenance of the cadavers on display at the popular exhibit, which has pulled in more than 9,000 visitors since its April 14 opening. In doing so, the paper refueled a debate that has dogged similar exhibits for years.

The *Post* article's review of cemetery rules around donated bodies, no one — not even BCHO — can definitively know how bodies are on display at the lakefront aquatics. BCHO stands by the exhibit, saying its educational value is well established.

## VT Tiger Roars No More

BY PAUL HENKE

Vermont's online political arena moved a notch to the left Tuesday as the state's most prominent conservative blog, Vermont Tiger, announced it is closing regular publication.

Dorset writer and editor Geoffrey Norman, who launched the blog in 2007, says competing professional and family obligations forced him to scale back from posting new content on a daily basis.

The blog has featured a host of voices promoting free-market principles, including UVM economist Art Wai E. Kilian, Allen Institute president John McCauley and *St. Albans Messenger* publisher Emerson Lynn.

Norman says he's disappointed by the death of conservative voice Vermont, but his hopeful others will step up.

"I think it's unfortunate and sad that we're moving toward one-party government," he says. "That's hugely enabled by the media of the state." ☐



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# E-Gads: The Town of Castleton Pulls the Plug on a Digital Democracy Experiment

BY KATHYRN FLAHERTY

**Y**ou can track down a lost pet, purchase whole sale coffee neighbors to help a family in need. All are benefits of Front Porch Forum, a hyperlocal, web-based service that combines the functionality of classified advertisements with the real-time, open-ended nature of a neighborhood group.

What's not to like about it? Plenty, according to the town of Castleton, which claims the online networking tool turned debate among local citizens into cyber feuding.

Officials in the Rutland County town pulled the plug after just a few months of experimenting with FPF, which allows neighbors within a certain geographic proximity to communicate with one another via email.

While Castleton's residents can continue to use the service, the webboard and town manager have withdrawn their support from the forum after personal

attacks began surfacing in the run-up to a contentious Town Meeting Day vote.

"It's not the right forum for ongoing conversation," says town manager Charles Jacobs. He says the online discussion deteriorated around a bond to build a new town office. Model and structural concerns had forced officials out of a historic building in the village and onto modular units last summer. Town officials were pitching a \$1 million facility to house town offices as well as police, fire and emergency responses.

The opposition mounted a strong case — to preserve the historic structure instead of erecting a new one. In the end, the vote knocked down the proposed bond vote by a roughly two-to-one margin — an outcome Jacobs attributes at least in part to FPF. Some town officials voiced opinions that weren't in "backyard" according to Jacobs. An "anonymous" group of FPF users "talking

among themselves" started online influence over their fellow townspeople, he charges.

"The actual discourse on Front Porch Forum became totally unworkable for information and more or less an attack blog," says Jacobs.

But residents such as John Hale, the chair of the planning commission, feel it's not so simple. "They weren't lying," he says of the town government, pointing to the rejection of FPF as evidence that current town officials can't tolerate any opposition within the community.

"It's thoughtful of the town to decide to stop using it," says Hale, who supports the construction of the old town building and was unsuccessful for a second time in March.

Castleton's response is an anomaly. FPF has grown to a rapid clip since its

incorporation in 2006. From its Chittenden County roots, the service has expanded to 70 Vermont towns. In 2006, the for-profit company teamed up with the \$3.7 million e-Vermont Community Broadband Project, a program to help rural towns

tap the advantages of the internet. The e-Vermont funding — pulled from a variety of private and federal sources, including a \$25 million federal stimulus grant — brought FPF to all 24 of the Vermont towns selected for the program.

Among them was Castleton, where Jacobs says residents and town officials alike were excited about the new tool.

At the very top of the list of the town's priorities was an initiative to build community connections by using FPF. An optimistic statement on the project list expressed the hope that improved online communication would "spill over into more community engagement offline as well" and that Castleton's FPF could bridge the local community's multiple divides between the downtown and Lake Champlain, and between the Castleton State College community and town residents.

A year later, Jacobs is decidedly less optimistic.

He says some users launched personal attacks and others spread "misinformation." Televisioner Graham Smith says

## TECHNOLOGY

THERE! THAT'S AS CLOSE AS I GET TO POSTING STUFF ON FRONT PORCH FORUM!



that other local news caused confusion. When one resident incorrectly posted the time of an upcoming board meeting, onlookers showed up on time only.

"I think it's a wonderful vehicle for community sharing. For factual, news information, I don't think it's the best," Smith says.

Jacien and Smith agree that Carden officials aren't loath to, in March, the town unveiled a new website. They simply choosing not to engage in more interactive social media, which Jacien actively discourages among town officials. The town government, he says, should have "one central message, one policy and that should come through our website."

Again, little disagrees. He admits it was wrong to post a personal comment on FPF while also identifying himself by his position on the planning commission — a mistake for which he says he was "heavily chastised."

## THE ACTUAL DISCOURSE ON FRONT PORCH FORUM BECAME UNCIVIL, UNRELIABLE FOR INFORMATION AND MORE OR LESS AN ATTACK BLOG.

CHARLES JACIEN

That said, "I'd like some exceptions to the thought that there is a 'town line' that all officials on the town must speak with the same voice," says Blinn. "I certainly won't swear to allegiance."

Sen Sherrin is the e-Vermont community director who oversees the Carden project. He says it costs about \$2500 for e-Vermont to bring FPF to a community, but that it's "not the end of the world" that Carden town officials won't be making use of it for the time being. E-Vermont also paid for Carden's new website. Sherrin wants that the statistics from most municipal websites around Vermont show "that exposure is going to be somewhere near the exposure you'll have on FPF."

FPF co-leader and CEO Michael Wood-Lewis declined to discuss specifics of the situation in Carden. However, he points out that of the 35,000 Vermonters using FPF, hundreds are town officials, and the reviews are largely positive. "Very rarely there's a dispute where somebody gets upset," Wood-Lewis says.

But it's not unusual for officials to

blow, at least initially, at the impact of new technology. Laura-Glenn Devlin, the executive director of the OCTV Center for Media & Democracy, headed up the move to relocate local meetings in the 1990s. At least one town in Colchester was "not cooperative in the process. Why? Devlin couldn't say exactly, but she has her suspicions.

"They were used to doing business behind closed doors," she says. "If I had to guess, it was that people would see that they weren't any smarter than anybody else, and they would lose their positional advantage in the community."

Within six months of bringing cameras into Colchester's meetings, however, officials were sending a new one. Today Devlin doesn't hear any squabbling about televised meetings and the role they play in conducting government business. Officials are "anxious in their belief that having a vehicle to open the doors of government only serves the people... and helps them to do their jobs better," she says.

Devlin concedes that a participatory online forum and public access television are entirely different beasts — and she understands why some "helicoptered" town officials might be wary. "I think a lot of these people are feeling like there's more public input than we can reasonably manage, and we want to manage expectations."

That resonates with Bill Bryant, the town manager in Brink, another e-Vermont town now using FPF. Bryant thinks the network is a useful tool, especially for distributing information to residents who might not otherwise check the local paper or stop by the town office. It's also a great way for residents to share opinions with each other about local issues.

But FPF isn't a public hearing, says Bryant, and "that is not the appropriate place to engage public officials." Crowdsourcing a question — for instance, does Devlin chime in water? — is likely to be less efficient, and potentially stir up more trouble, than a single phone call to the municipal office.

Bryant says he's never seen when to weigh in. And to catch their questions, he says, "you've got to read through all of the garage sales and the 'I've lost my dog and found your cat' mail."

Meanwhile, whether it's lost dogs and cats or town gossip that pulls them in, Carden's residents are still using FPF. The town's decision not to participate on the forum has no bearing on residents' ability to access it. Even Jacien is still reading (though he uses a personal account and avoids on the record as a town official).

"The bad words are still there. The accusations are still there. Lines have been drawn in the sand, and it's unfortunate, because that's not what the forum was set up to be," Jacien says. □

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## F-35 Fighter Jets BY PH

Lesley and Bernie Sanders and Rep. Peter Welch backed the Air Force's designation of the Burlington Air Guard Station as one of two "pre-fab" sites for basing the F-35s. The Air Force base in Utah is the other preferred location.

But Lesley told Sanders officials only deliberation and budgeted endorsements last week in response to queries from Lesley (plus about whether they still view South Burlington as a suitable site for the new warplanes, if either of Vermont's senators were to swing to a stance of outright opposition, the Air Force would likely drop the sites).

"Yes, Lesley supported the initial choice of Burlington and supports the Air Force's deliberative process now under way," spokesman David Caffe says in an email message. "He supports all Vermonters having the opportunity to be heard, and he will respect a final decision reached through this process."

Sanders, press secretary, Michael Briggs, comments "Bernie thinks it is a sign of the mutual respect and admiration for the Vermont National Guard that it was selected by the Air Force as a very competitive process. There also is evidence that this program is going to create jobs in our area. Clearly for a variety of reasons, there are people who have an issue about this project and it is important that their views be considered by the Air Force before a final decision is made."

Welch was the most enthusiastic of Vermont's three federal lawmakers. "Having these planes with the Vermont Air National Guard would be good for the long term future of the Vermont Guard as well as Vermont's economy," Welch's spokesman Scott Gault says. "Felix believes that successful members of the community have a right to be heard on the merits and scope of this project, and that the Air Force should take their views into consideration before a final decision is made."

Sanders' suggestion that the plane would produce more jobs holds true only under the arc of two housing scenarios detailed in the Air Force's dark memorandum impact statement. Repealing the F-35s with 18 F-35s would simply preserve

the 1130 jobs associated with the Vermont Guard's air operations, according to the report. Replacing two dozen F-35s in South Burlington — the second scenario — would generate an additional 260 jobs for local residents, the report says.

Even if turbine employment does increase by the projected 24 percent, "I don't think it justifies displacing thousands of people from their homes," says Back, one of the most outspoken members of the prohibited local Stop the F-35 Coalition, which last year collected 3400 signatures from South Burlington residents opposed to the planes — mainly because of the anticipated impact on health and property values. The coalition recently received a \$1000 grant from a New England grassroots environmental fund.

Burlington Mayor Miss Weinberger says she supports basing the F-35s at Burlington's airport, among in an emailed statement that for Burlington. "The environmental impacts [of the F-35] have been limited," she says. Weinberger, Vermont's legislature, have also expressed support, mainly on the grounds that the future of the Vermont Air National Guard could be riding on the wing tips of the F-35.

Back and other opponents argue, however, that putting the new planes in the F-35. "New versions of the F-35 are in production," Back notes. "There's nothing to prevent the Air Force from purchasing more and using them here. Not getting the F-35 doesn't mean the base disappears."

Back acknowledges, though, that she also opposes keeping the F-16 in South Burlington. "It's too loud for a residential area," she says.

Deployment of the F-35 at any base in the United States is still at least three years in the future. The plane has been tested by warzone production delays and cost overruns. For example, the Air Force's draft evaluation of possible bid-down sites was released 18 months later than anticipated.

The cost of building the full fleet of more than 2000 of the superstealth fighters has risen to about \$400 billion. Operation and maintenance of the F-35 over the next 30 years will consume an additional \$1 billion, according to Pentagon estimates. □

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## A New Picture Book Documents, and Commemorates, Northeast Dairy Farms

BY PAMELA POLSTON

**A**s the owner of **SHADE RELAY** in Burlington, **SKYE CHALMERS** manages customers' digital assets. As a photographer and co-owner of the now-defunct Pussik Gallery, he has worked with any number of artists and brands in the notebook industry. Yet, despite these high-tech and hipster connections, the Vermont native is no stranger to cows.

Or, more to the point, to dairy farms. Chalmers, 41, has long worked with **FARM CHALMERS COOPERATIVE**, at first providing promotional stock images that he calls "pretty," and more recently for an extended project taking pictures of the co-op members' farmers around New England and upstate New York. But Chalmers wanted more than straight portraits. "I wanted to take it a step forward and show the farms in its different aspects," he says. "The mechanization, the personalities of farmers, their relationships to their cows, the land, to growing crops."

Fast-forward three years, and we have *Sending Milk*, a big, square coffee-table book filled with black-and-white images of farmers, their families, tools, buildings and, yes, their photographic homes.

Why black and white? Chalmers believes it "draws people in" more than color does, and that he has better control over the quality. Both are fair assessments.

BOOKS

The photos hold a richly evocative range of grays and exhibit sharp focus, a result of using classic Tri-X film and a variety of large-format cameras. A viewer can't help but be reminded of Waterbury photographer **PHILIP HALLER**'s scenic images of old Vermonters and the agrarian way of life.

But Chalmers has his own style and a good eye for details, both aesthetic and sociological. Some "portraits," for example, depict a farmer just from torso to knees, standing against a hay bale, or holding a bowl of rope, the focus on those hardworking hands. Given what all Vermonters know about the challenges to dairy farming and the decline of family farms in recent years, the photographs might seem to document an endangered species. For his part, Chalmers says that, although he was familiar with the farming life before this project — his family in Wisconsin raised crops and animals for their own consumption — his intimate interactions with Cohen's co-op farmers left him "emotionally humbled. They work 160 days a year. My profile grew off their passion."

If Chalmers was blown away by farmers' work ethic, he also admired their resilience and resourcefulness. This comes across in his photos of farmers' tools and



machinery — carefully maintained for long life and often reworked for new purposes when replaced by a technological advance. Chalmers says the farmers were keen to suppress his people "where their land comes from and how they grew into it."

*Sending Milk* is not a political tract, however; in fact, it's the first excerpt for an elegant inquiry by author **CHRISTOPHER BROWN** and an index across the photographs. Nor is the book sentimental. If Chalmers says the

## Big APE Bids Farewell to Vermont With a Dance About Identity and Assumptions

BY HESAN JAMES



**M**ovement artist **TIFFANY RHYMARD** stomps out the theme song to "Chevy," her fingers twirling on a Casio keyboard perched on a stool. She's in the midst of telling an autobiographical narrative featuring a young woman at a Winston-Salem, N.C., convenience store, attempting to buy food for the week with \$18.

The young woman is in college, we learn, and has been struggling to pay tuition.

Rhyward stumbles through the TV theme, then goes up and heads over to a stereo, cranks up a hip-hop electronic tune and begins to dance. Everything about Rhyward — from her spiky blue-tinted hair to the powerful

created collaboratively with dancers **TORY MACINTYRE**, **LISA WHIPPLE** and **ELLAN SMITH ANDERSON**, and writer **ROBERTA CHRY**. "It's about putting information out there that might make people judge me."

She presented a solo from the work in Middlebury last week. "When I do it by myself," Rhyward says, "the piece is called 'Self-Centered'."

In the full work, she and the other dancers weave movement together with video installation, spoken-word performance and, as is customary for Rhyward's company **W&A**, a healthy dose of audience participation. The work presents at **BURLINGTON DANCES** this weekend.

It may well be the last Big APE offering in

Vermont. Rhyward is moving out of room at Greenfield, Vt., where her husband, poet **Mary Hocking**, is attending graduate school at the University of Nevada. Rhyward will take along her company, which she started with Middlebury College students and graduates in 2006.

In *Subverting Normal*, Rhyward and

IT'S ABOUT PUTTING INFORMATION OUT THERE THAT MIGHT MAKE PEOPLE JUDGE ME.

TIFFANY RHYMARD

DANCE

prices of dairy farming in person, his photos are poignant depictions of life on a farm. Some images capture unexpected beauty — such as a cubical-lens barn interior, sunlight streaming through cracks in its worn wall — but many simply show this grueling lifestyle as it is. Farmers plow, fence, top of a plastic-covered snowdrift pile filling a field, now after now, in a tractor, repairing a truck, heating out to the barn for yet another round of milking.

That is not to say *Working Milk* lacks expressions of satisfaction or joy or pride — far from it. The farmer's life is hard, but the smiling faces Chalmers has captured suggest there could be far worse things to do with one's time than work with animals, feed others, be upwards of the land.

Chalmers notes that this is "the year of the co-op," which is why Cabot Creamery sought to commemorate its farmers, he says. When it came to producing his book, he wanted to use an

employee-owned printer — and found one, naturally, in Wisconsin. "When I went out to do press checks," says Chalmers, "I found a lot of the workers were from dairy farms."

It's difficult to get photography books published these days, Chalmers says — his self-published is a second-edition hardback and paperback — but he notes that his leadership-lake "barns" (Northshire Bookstore [in Manchester], and he's handling the online order) Chalmers is personally distributing to independent bookstores around the state, as well. So far, Amazon is not sending out *Working Milk*. ☐

**F**inding Milk: Northeastern farms and farmers in the Cabot Creamery. David H. Chalmers photographs by Dave Chalmers. Introduction by Stephen Green. 240 pp. Press, 144 pages. \$29.95.

her collaborators explore what it means to be human. She's particularly interested in how people self-identify and how their perceptions of themselves collide with the politics of the outside world.

The work grew out of Big APE's last undertaking, Everyone Can Dance, a community-based dance project that culminated in large-scale performances in Middlebury, Montpelier and Burlington. "I've always been interested in seeing different bodies than what is expected on stage," says Rhysard. So, she admires the sleek, muscular bodies on display in most dance companies, she says. "But I've always been interested in thwarting that in some way."

Enter recent University of Vermont graduate MacNair, whom Rhysard met through the Burlington iteration of ECD. MacNair was trained in dance as a kid, but stopped as a teenager after a disability made it difficult to walk. Now MacNair wears forearm crutches and has returned wholeheartedly to dance.

Rhysard was about the same age when she embraced dance. Now 60, she swears that she didn't begin dancing in earnest until she was 20. "When

I woke up in the morning, I think of myself as an artist, not a dancer," she says. Big APE's performances reflect this. They're often mixed-media affairs, featuring live video feed or performance-art-style audience participation. In *Disposable Goods*, which premiered in 2010, for example, dancers held coiled snakes onstage and distributed them to the audience.

Rhysard's latest promise to be just as engaging, come early to take part in seminars and check out the installation "I SEE YOU," a collage of video portraits focusing on self-identity and social constructs.

"I don't think that we ever get to a place where we're not making assumptions," says Rhysard. Still, she hopes her work will remind people "to be more open-minded than we do this all the time and that it can often be beautiful." ☐

**F**inding Normal by Tiffany Rhysard and Tony MacNair, with guest performers Elizabeth Adams, Luis Arellano and Krista Gray, at Burlington Greenery, Saturday, May 16 at 3 p.m. and Sunday, May 17 at 3 p.m. Ticket prices on a sliding scale. \$8-40. [legionaire.com](http://legionaire.com).

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The new **PHOENIX BOOKS** opened last Thursday at 181 Main Street in Burlington and it's making a statement. One sign displayed in the window of the 5000-square-foot store reads "A Little Less Amazon Is All We're Asking." Another invites shoppers to "Support your Amazon Book & Get 25% Off a Book."

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Phoenix currently has 14 employees. "Our staff are well-read book lovers," says Reimer. "They can point our customers to wonderful things, and we feel this isn't possible with an online supermarket experience."

The store will celebrate its Grand Opening Weekend starting June 7. Meanwhile Reimer and Desanto hope locals who like what they see will express their support by buying a \$100 or \$1000 Phoenix membership, just as they might purchase a farm share. For more info, see [johnphoenix.com](http://johnphoenix.com)



MARGOT HARRISON

## THREE'S COMPANY

It's said that good things — and bad things — come in threes. The title of director presenting "The Snake Off: Euryclea" for **STAGEWORK COMPANY** this week is obviously aiming for the former. Written by Sarah Ruhl (The Clean House), this lyrical, contemporary rendering of the Greek myth comes conveniently in three "movements," explains **CRISTINA ALICIA**, producing artistic director of VSC and one of the directors of Euryclea. She **WANE ALAN GORDON** and **MARGOT HARRISON** will each take a section — with his or her own separate cast — in this "very stripped-down" show, says Alicia. Apply the production is contained to just three days this week.

Alicia says she got the directing take-off idea from a theatrical workshop at Lincoln Center some years ago and thought she'd try it here. The directors bring very different approaches to their 25-minute segments, from humorous to edgy, she notes, and adds that Ruhl herself has been here to observe the process. Interestingly, Alicia reveals, "Nobody really knows how the others are doing their sections." The only parameter she gave her fellow directors was "use your imagination."

So why divvy up a play this way? Call it full disclosure. "I think there's a lot of mystery in how a play comes together," says Alicia. "That's part of the magic, but for me the more I see the more I design it." She's referring to the theatrical process itself, and Alicia is devoted to engaging — and educating — local audiences. To that end, a Q&A with the directors will follow each showing of Euryclea.

PAMELA POLSTON

## THE SNAKE OFF: EURYCLEA

Written by Sarah Ruhl, directed by Cristina Alicia, Mark Alan Gordon and Margot Willems, and performed by the Vermont Stage Company. PlaySpace Burlington Friday May 18 at 7:30 p.m., Saturday May 19 at 2 p.m., and Sunday May 20 at 2 & 6 p.m. \$25-\$65/77 matinees, [vstage.org](http://vstage.org)

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## Frisky Aussies

"Can you pick me up at the bus terminal tonight? I need a ride to Middlebury College. I'm coming from Montreal, and the schedule says it arrives at the airport at 2 a.m. I guess that means the bus terminal is at the airport?"

It was a Monday, the day generally devoted to my recovery from the weekend binge that I won't — I just refused to — describe lucrative out-of-town rate. As they say, I'll sleep when I'm dead, hopefully on a comfy Post-napalm in heaven.

"Yeah, that's right," I replied. "The buses come in at the airport, and I'll meet you there. But could you do that? Tonight's no way to accurately estimate a bus arrival, and the bus cops are going to be downing the border. So I assume you'll have your cell phone with you? Can you call me when the bus clears customs? From there it's about 45 minutes, and I can give you my time."

"Yeah, I'll do that. I'll call you when we get past the border."

"Thanks, that'll work great. What's your name?"

"Vincent Williams — Vincent."

"Oh, Vincent — I'll see you tonight."

I've been picking up bus riders for 30 years. Back when I started, Vermont's bus company was an independent outfit called Vermont Transit, and its Burlington terminal was located on the corner of St. Paul and Main streets, in the old Huntington Building. Throughout the day buses would arrive from far-flung cities, and we cabbies would line up at the two stand across the street to meet the disembarking trolley.

This cheap street was awfully practical and appropriate — a proper bus terminal should be situated in the heart of the city. Imagine the company relocated to a new, large facility on Pine Street, no longer downtown but at least in its Burlington.

A couple of years ago, Greyhound — which had purchased Vermont Transit — abandoned the Pine Street terminal and moved to the airport. And so we marked the end of an era. Throughout its duty day of bus services wandering about the downtown streets, cabbies or backseats inside I often saw the bus company's cabs, a small, vivid part of the fabric of city life has vanished.

Meanwhile, I had to remain awake until two in the morning on a Monday night. If all went badly — day — no guarantee of that, by my count — I wouldn't be getting back from Middlebury by day 4:00 a.m. My bad assumption in heaven was something better than even.

I was spliced on my couch watching Greg Higgins's talk show about the call case of a little past. "Well, that is the guy you're taking to Middlebury. We just got through the border. You tell me to call you?"

"Yeah — Vincent, right? So you're right on time. I'll see you in about an hour."

Very groggy, I thought and went back to watching Greg's hour with Greg, his go-downed adobe. I arrived at the airport at a quarter to two, taking a position in the control line. Aside from a single stray police car, I was the only vehicle in sight, quite sure for an airport that is positively bristling with traffic, most of the day. Five minutes later, a call came in from Vincent.

"We're still at the border, so I guess we're going to be late."

"Is that?" I felt like screaming, saw the cell phone. Instead I said, as calmly as I could manage. "Vincent, I thought you and your friend cleared the border a long ago."

"Yeah, we did, but then we stopped again and the customs guys had to recheck something."

"OK — call me again when you're rolling. I mean when you're totally clear of the border."

"I will," Vincent replied. "And I'm sorry about this."

I hung up, feeling like beating my head on the dashboard. Why did the bus not call me back immediately when he asked they were still stuck at customs? But he not grasp that I was arranging my schedule specifically to meet him?

At a minimum, I now had to kill another hour, so I headed downtown for what little business there is after

midnight. I found just one other other cab purchasing the streets for the evening palings. Luckily, I considered around without getting into

what of a fare. For want of a better strategy, I had just parked in front of Noyes's house — house — an hourly, made-tapped, laughing man splashed out of the lot and onto the street. They looked about 30, but were behaving like 10-year-old boys. I stepped up on top, promptly swinging and pounding each other with abandon. I couldn't believe my eyes, and my eyes have seen a lot, particularly at last night.

Finally, three of them gave up the free-for-all and piled into my taxi. "The University line, man!" said the largest specimen from the shotgun seat.

We ascended the Mount Streat hill, my customers laughing and howling all the way. And the harbor, I asked my estimate what brought them to town.

"We're rugby players, mate, from

Australia. Could you guess?"

That statement perplexed all three of them into over-pounding gales of laughter. I laughed along, absolutely the three made a drunken enough parking lot in like a vortex.

Suddenly, I felt my customer's hand on the back of my neck, stroking my hair. "Oh, you have lovely hair, you know that?"

"Yeah, I got that a lot," I replied, trying to prevent the moment.

"Let's have a kiss — what do you say?" he asked, now fondling my left earlobe.

Here's the weird thing I felt good. The Australian's strong fingers massaging my ear felt warm and relaxing. Knew, baby, I was safe!

Oh, Lord, I thought, now the Republicans are going to hate me!

With his chest in the back nearly passing out in a paroxysm of laughter, my leader said, "You just looked really cute. I'm just looking with you."

When we reached the hotel, they paid and tipped me suitably. Before he got out, the big guy reached over, squeezed my hand in the crook of his master arm and placed a big kiss on my forehead. The mouth burst my nose. Disposition like a balloon, I had been assaulted by the boys from Down Under.

Vincent eventually arrived at the airport at 3:30. At the last hour and on the awful free roads, I made it back and forth to Middlebury in record time — just over an hour and a half. When I parked and walked up to my house, the first morning buses were beginning their long day.

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Dear Cecil,

(I like your opinion on which is most likely in our lifetime.) (1) The sun explodes. (2) Earth shatters. I live that planet in the asteroid belt. (3) We get the Big Rip, where everything dissolves in Shakespearean proportion, "leaving not a wreck behind." (4) A gamma-ray burst hits us. (5) An unseen black hole swallows us. (6) We all die from nuclear winter. (7) The Cubs win the World Series (Cub that isn't gone happens.)

Mark Terry, Haverhill

I appreciate your realistic attitude, Mark. A post-apocalyptic celebration in 1980 West Adelaide? The apocalypse will arrive first. Other possibilities we can't be sure about. The 20th, for example, look to be trying times.

For literally thousands events to be unpredictable, remote or unlikely there's no one worrying about these, much less planning for them. Thus we'll blow off supernovas (even including neighboring stars in addition to ours, the odds are we might get one every 10 million years), gamma-ray bursts (maybe one in 2 billion years) or solar flares (who knows). And no matter how much time it takes out we have left, I'm not about to spend any of it worrying the Big Rip.

Increasing solar luminosity will reach the planet eventually, but not for 500 million years minimum. We're already



experienced several mass extinctions, with the dinosaurs nearly on the order of billions, deep-sea tube worms and small rodents. On the plus side, depending on definition, disaster on this scale hasn't occurred just there in five times in the past half-billion years, so I myself am living on sleep.

Comet strikes (once per 73 million years on average) and catastrophic asteroid impacts (once per 10 million years) are more of a concern as are supervolcanoes, discussed here before. In recent history, we've

had a catastrophic eruption every 2.4 million years on average. A major eruption suggests at the Yellowstone caldera about every 600,000 years, and the last one was about 600,000 years ago, so the odds. How serious might a supervolcanic eruption be? Our theory is that the eruption of the Toba volcano in Indonesia circa 72,000 BC caused so much global cooling — as much as 20 degrees Fahrenheit worldwide — that humanoid cradles within a hair's breadth of annihilation, with perhaps 10,000 or fewer women of childbearing age left alive.

But that was then. More urgent concerns for us now:

- War has broken out (or isn't broken on most people's islands since before the era

of George H.W. Bush (you know, the moody hermit on acid), but don't tell that to the authors of the Atomic Review, whose Doomsday Clock is currently set at five minutes 'til midnight. Fear is a good thing since 1947 the authors of the Doomsday Clock has been from midnight to 12 minutes. Granted, few still expect all-out thermonuclear war, but we could use a big kick in the pants.

- Global warming may go critical by mid-century, meaning a minimum we lose Bangladesh and worst case we see something akin to the methane hydrate release scenario adverted to here in 2007. Quickly freeze ocean water after due to rising temps, leading to ice shelf atmospheric buildup and your classic hockey-stick warming spikes. Such an event may have triggered the Permian extinction 250 million years ago, when perhaps 95 percent of global majority species went wiped out. Early reports suggest a leveled methane release may have already begun.

Closely related to global warming is the looming energy crisis, which may also reach an inflection point some time around 2050. Some think we've already peaked peak oil and from here on out production will decline. Absent a breakthrough in solar power, it won't be physically possible to meet the world's power needs through alternative technologies. In fact of this isn't too unlikely

problem, since we've got plenty of coal and nuclear resources. However, using the former will accelerate global warming while the latter would require a hefty nuclear-plutonium construction program to be under way now, which is obviously not. Opponents will dissolve once energy prices rise, but safety standards will likely also be abandoned, and the result won't be pretty. For now, you believe, you're paid no attention. Remember that 30 years hence.

- We're not done yet. First up may be the watershed event certain tech types are calling the Singularity — the point where we invent computers so powerful that they have consciousness, or else attain it on their own. One proponent of this notion, futurist Ray Kurzweil, thinks it'll occur at the end of the business era as we know it. Either we'll jack our brains into the cloud and become cyborgs, or the computers, now truly intelligent, will take their leave no farther out for that matter. The doomsday date Kurzweil pegs at 2045. Personally I consider this the nuttiest crackpottery, but many laws came during that time. I'd decide, so why shouldn't Kurzweil pile out.

• Finally, some say the Mayan calendar commences this year, and therefore so will we. Last in this year's paper that 10 percent of the world believes this. Coincidentally, precisely the same number believes in the Cubs.

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WILLISTON



# SHAKY grounds

Can Green Mountain Coffee survive the stock drop that claimed its founder?

BY PAUL HEINTZ

I took Robert Stiller 30 years to build Vermont's single-serve coffee empire — and just six days to lose it. He spent three decades growing Green Mountain Coffee Roasters from a lone café in Windsor into a stunning commercial success, worth \$18 billion at its peak last September. By 2001, Stiller had earned a personal fortune worth \$3.3 billion, earning him a place on *Forbes'* list of the 400 richest Americans.

But two weeks ago, the 46-year-old chairman of the GMCR board experienced a reversal of fortune. When the Windsor-based coffee company released its second quarter earnings report, the results appeared to confirm Wall Street's fears that its once explosive growth was slowing and that management might not be fully in control.

GMCR's stock plunged. Within 24 hours of a Wednesday evening earnings call, the company lost half its value. On Friday afternoon, Stiller's bank warned him that because he'd used his Green Mountain shares as collateral for loans and

the stock had tanked, he had to come up with more cash — or the bank would liquidate more of his holdings.

The following Monday, Stiller sold his 12 percent stake in Krissy Krone to raise \$5.4 million in cash — but it wasn't enough. His brokerage firm, Deutsche Bank, forced him to sell five million shares of Green Mountain stock worth \$125.5 million, leaving him with just a 5.4 percent stake in the company he built.

Adding insult to injury, the company's board of directors announced the next day it had stripped Stiller of his board chairmanship, which earned him \$175,000 an year and stock options last year it described the forced stock sale as "disappointing." The board said Stiller and another director — former CEO William Davis, who was stripped of a board executive chairmanship — had run afoul of a new company policy to prevent insider trading, which bars employees and board members from selling stock during certain periods. Both men urged members of the board — for now

"Regardless of the circumstances, the fact that trades were executed when the window was not open was inconsistent with the insider trading policy," says GMCR spokesman Sumner DeLong. "As a result, the board deemed this was an appropriate action to be taken."

For Stiller, it was a crushing blow. "I was really shocked and hurt," Stiller told CNBC last week. "There was no SEC law broken, nothing that was a violation of federal law. I'm innocent. I've always been transparent with the board. I think it's an overreaction."

An early critic of Deepak Chopra, Stiller had built a reputation as an aggressive entrepreneur with a taste for exclusion, the philosophy of "appreciative inquiry" and corporate responsibility. But in the days following his ouster, he was pictured in the financial press for boldly overleveraging himself to rise to the top.

Last year, Stiller bought a \$175 million Manhattan apartment from New England Patriots quarterback Tom Brady and a \$16 million house in Palm Beach, Fla. According



1979

Founders Robert Stiller and Jamie Redinger-James launch Green Mountain Coffee Roasters, a small café in Windsor. Locally roasted coffee is already popular in the U.S., but the Wind River Valley was the first of its kind in New England.



1980

Company has its first Starbucks-style coffee shop at the Green Mountain Coffee Roasters. The company's first Starbucks-style coffee shop is located in Windsor.



1993

After growing slowly for years, and launching a popular mail-order business, GMCR goes public.



1997

Stiller is named CEO of the company. The company's first big success comes when GMCR is named as the exclusive coffee supplier for the 1997 World Cup.



1998

GMCR launches its first new offering, which includes a new line of coffee. The company's first new offering is a line of coffee.

to one close friend, 80-year-old recently sold his 184-foot yacht, "Grace II" — with room for 12 guests and 12 crew — in order to upgrade to a larger yacht he has commissioned. And he continued to plow money into the South. Burlington-based private jet service he owns, Heritage Flight, which last year billed Green Mountain Airline \$700,000 for travel services, approached Cuffie for investment. Now,

Attempts to reach Stiller by email and phone at Heritage Green Mountain Coffee Roasters, and his homes in Charleston and Tulsa, each were all unsuccessful.

"Maybe I shouldn't do these things, but I've worked all my life building this company and it's been successful," Siler told the Associated Press last week. "I want to enjoy it. Whether it's living lavishly, I think that's all relative."

Seller's supporters and skeptics have questioned whether the recent volatility represents a hiccup or a bursting bubble for Vermont's fourth largest employer. Only one other company in Vermont — National Life — generates more revenue, and none other has assets so large, so free

## Depressants to Stimulants

Legend has it that Siller, on a 1993 ski trip to Engelwies, was sipping a cup of coffee in a Woodfield café when inspiration struck. There was a huge potential market for high-quality coffee, and he was in a position to tap it. So he invested in the café, incorporated it as Green Mountain Coffee Roasters the next year and brought out the original concept.

But this, you may now recall, Coffee Enterprises in Washington, was working at the call at the time "this man was... There's something going on here. This firm has the ground area. I'm willing to risk some resources to bring this to the next level, but I don't know where this next level is."

Bill had already earned one fortune. In 1971, the 26-year-old Scarsdale, NY, native co-founded a company that developed E-Z Water rolling papers, which were ideally suited for rolling joints — a clear growth market at the time — through Bill's then *Wall Street Journal* he wrote a "theory postcard." The product caught fire and, a decade later, he had his partner sold the company for \$4.2 million.

According to Cox, Salfer plowed his entire selling-paper fortune into growing Green Mountain Coffee Roasters, selling a New York City condo and several paintings to finance the fledgling coffee company.

"That's the thing that bothers me when I've crashed new. This doesn't happen overnight," Cox says. "You don't realize what there is. And the first 10 years."

One by one, Green Mountain Coffee Roasters, around New England, launched a mail-order business and sold coffee beans roasted in a Winstedbury plant to wholesale customers. In the late '60s, the company expanded its organic and then Fair Trade blends, while slowly making inroads to airlines, restaurants and grocery stores. In

Last year, K-Cup-related products accounted for 85 percent of the company's \$2.9 billion sales revenue. In 2011, the company sold 3.8 billion K-cup brewers and \$1.75 billion worth of K-Cups.

### Trouble Brewing

For most of its history, Green Mountain Coffee grew slowly and steadily. Then, in 2006, it went on a buying spree, acquiring competitors such as Tully's, Frenchy's and Van Houtte, and diversifying the coffee brands available in its K-Cups. The company's stock soared 20 points in March 2011 when it inked a deal with Starbucks to distribute the company's coffee in K-Cups.

bloggers such as convicted felon-turned-whistleblower Sara E. Antay were on the case, mopping around for evidence of an outrage uncommon.

One of those who gave the company a closer look was hedge-fund guru David Einhorn of Greenlight Capital, who had previously profected — and profited from — the demise of Lehman Brothers. On October 17, Einhorn delivered a scathing 100-slide presentation at a Wachusett investment conference, calling into question nearly every aspect of the company's growth projections. Given Munster's stock dropped more than 12 percent during the presentation — and earnings resumed

Embar's skepticism: The company, he said, was spending too much, disclosing too little, overestimating the antitrust market and engaging in accounting "chicaneries." He also called fresh attention to the fact that two critical Keweenaw patents are expiring this September. Competitors would soon produce their own K-Caps, he argued, forcing Green Mountain into a price war that would crumble its profits and shatter its growth.

Jim Wyatt of Richmond-based Wyatt Investment Research attended Eshbach's presentation and immediately shorted the stock — essentially betting that its value would drop. Eshbach too was short-selling the stock.

"It's a huge fan of Green Mountain as a consumer, but I think [Gifford] made a pretty good case," Wyatt said. "More and more concerns are being raised and investors are really doubting how much legitimacy there is in the numbers and how much they can trust the financials that are being presented."

To Michael Huffman, of Burlington's Rock Point Advisors, Gerry Monahan's problems stem more from perception and poor corporate communication than from fundamental problems with the business. In his eyes, the company gave ammunition to critics two weeks ago during the second-quarter earnings call when it failed

NHE, Green Mountain petitioned its retail stores to focus on its far more profitable wholesale operation.

Another key milestone came that year as Iron Mountain dugged its first i-Cup, which was compatible with the new single-cup brewing system developed by Minneapolis-based Keurig. GMCR had invested in the system from the start and, by 2003, had a 40 percent stake in Keurig. Four years later, it bought the company outright.

The investment was a resounding success.

earn. By September, the stock price had quadrupled within a year to a high of \$116, while the company is \$1.1 billion.

But at Green Mountain's seminars and profit drives, we did not promote shareholders' fiduciary interests alone, shuffling insider trading by the company's executives and board members. The UK Securities and Exchange Commission launched an inquiry into the company's revenue-recognition practices, which, according to Doug Neuman of Stone-Island Partners Advisors, "pulled the covers off and allowed others to begin examining the company and how it was operating."

fact, hedge-fund managers, investors and

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**2006**  
 (SNE) buys Keweenaw outright.  
 Takes office in replacement  
 machines early 2007  
 And a few years later, that figure

**May 2007**  
After 33 years at  
the head of the company,  
Miller vacates his  
position as CEO's  
president and chief  
executive officer to make

**2011**  
Share prices rocketed from \$44 a share at the beginning of the year to \$200 by mid-September when shares traded at more than 10 times the company's midrange earnings. Then, in October, stock prices dove—after hedge fund manager David Einhorn's claim that the 100-cold-drugmaker's revenues in New York, dealing its revenues, about the company, hit the impending expiration of R-Drug patents and rumors



## February 20



**After a record high Q4 2005**  
projected quarterly earnings have  
fallen for several of the top nations,  
share prices and the S&P 500  
shooting nearly half their value  
Days later, billions more sold Q4 '05  
stock and S&P 500 fell again - but it  
is a stopgap account - After the 5  
we are drops into how to survive an  
unstable time. The S&P 500 is based  
on 3000+ in listed companies on  
generally the most liquid stock

**I think it would be naïve to think that this is just a Wall Street thing** and isn't going to have ramifications on the local economy.

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## Shaky Grounds BY TIM

to adequately explain how it raised the  
stake on projected sales.

"The primary reason for the 50 percent  
drop in share price was not the earnings  
report, nor even the reduced earnings  
guidance for the remainder of the year.  
It was the impression that management  
is careless and not in control," Hoffman  
wrote in a research note. "Management's  
handling emboldens the conspiracy theo-  
rists who believe that management has  
been deliberately mis-selling investors."

Cox, who left GMCR in 1992 after a  
falling-out with Stiller, says the company's  
biggest mistake has been its failure to fight  
back against critics.

"Howard Schultz wouldn't put up  
with this crap," Cox says referring to the  
Starbucks chairman and CEO. "They've  
been passive. What they've done is, 'Let's  
take the high road. Let's not respond. We'll  
talk them through this.'"

To Wynn, all these problems make an  
obvious question: "Is a team good at man-  
aging a billion-dollar company good at man-  
aging a \$2 billion company?"

### A Tempest in a Coffeepot?

"Nations often point a big target on  
your back," says Vermont Secretary of  
Commerce Lawrence Miller. Like many  
Chickadee residents, he expects that second  
coffee mill will be easy to do with Wall  
Street traders making a quick buck there  
with the company's leaders' mistakes, which  
he believes are wrong.

"On the operations side of the business,  
we really don't see any reason to have our  
eyes closed. Obviously, the shortfalls are out  
and have been trying to make money by  
passing the company in a bad light," Miller  
says. "They're definitely getting passed, and  
there's a big gap between reality and per-  
ception and market prices."

And while growth may have under that  
expectations last quarter, the company is  
still growingly quiet and boards.

"Let's be clear: The company did net  
sales of \$388 million — almost a billion  
dollars in sales — and that's up 17 percent  
over last year," says Dufang, GMCR's  
spokeswoman.

Dufang would not directly address  
Stiller's allegations, but she knocked  
back the notion that Green Mountain's  
expanding pains point to structural prob-  
lems in the company. She added that the  
two retiring partners are part of a "small  
boarder, unaligned, proprietary position"  
that continues to expand as the company  
expands. It has developed a new "Var"  
single-cup system and is working with the  
Boston-based Luncheon to market a single-  
serve espresso machine for the North  
American market. Finally, she argued, the  
company's advantage is its manufacturing  
and the diversity of its K-Cup brands have  
solidified its position in the market.



## Stiller recently sold his 164-foot yacht ... in order to upgrade to a larger one.

"I think this company has worked very  
hard to keep up with its growth, and that's  
true both in terms of its manufacturing in-  
frastructure and capacity but also in terms  
of its branding," she says.

"Much like the Google machine, they  
do the coffee, the research and develop-  
ment and the new products," says Sen.  
Hank Miller (D-Champlain) — a GMCR  
board member since 1994. In the wake of  
Stiller's tenure, Miller was appointed to  
lead its governance committee. "The case  
of delisting while not creating a culture  
that respects their employees and vendors  
and stakeholders is sometimes separate  
from what goes on when you're part of a  
stock market."

### Regular or Decaf?

As GMCR has grown from a regional  
master to a Wall Street darling — and then  
strange — two contrasting images of the  
company have emerged. Investors see a  
company that has lost its moral compass,  
separately revealed its leadership skirted  
the law and laid a business on corporate,  
disposable plastic pods that pollute the  
environment.

Supporters, meanwhile, say the com-  
pany practices the corporate social respon-  
sibility a paradox. It donates 5 percent of  
pre-tax profits — \$18 million last year — to  
social and environmental causes, provides  
generous compensation and benefits to its  
employees, and pays them to volunteer

32 hours a year. When Thorpe's Storm  
line struck the company's hometown of  
Waterbury, it donated \$80,000 to the town  
and another \$250,000 to the American  
Red Cross.

A similar contrast can be found in  
Stiller, the man who perhaps built GMCR  
in his image. Though described by friends  
as humble, quiet and spiritual, he has been  
accused over the years of under trading,  
incompetence and greed. A gifted entre-  
preneur who built two wildly successful  
companies, Stiller made his mark at  
holding 96 percent of his business in a  
single stock — and using it to collateral to  
borrow millions more.

In the days after his center the finan-  
cial press uncovered the luxury home  
Stiller has owned since he stepped  
down as CEO of the company in 2007, the  
yacht, the properties in Vermont, New  
York and Florida, the oil-guzzler private jet  
service.

But friends and colleagues say that pro-  
test against the mark.

"I really don't see him as being that  
type of phony generous," says friend Nigel  
Macdonald. "He's a very quiet, gentle man.  
He is a very deep-thinking man. He's not a  
showy man."

According to Macdonald, Stiller has pre-  
ferred quiet acts of philanthropy through-  
out his career, rarely mentioning them to  
friends and avoiding public recognition.

Chapman College professor David  
Finney says that while Stiller has provided

"Substantial" financial support to the college — in the seven-figure range — Stiller's real contribution has been his "advice and wise counsel." Last summer, Stiller chaired the Champlain College Summit, which brought hundreds of leaders from Vermont's nonprofit, business and government communities to the Burlington campus to plan the college's future. Finney incorporated into the program Stiller's philosophy of "appreciative inquiry" — focusing on what an organization does well, not eliminating what it does badly.

"He strikes me as a very spiritual guy," Finney says. "He wakes up curious and eager to engage in the world."

Stiller would be less upset about losing his fortune, according to his friends than losing control of the company he built.

"It's hard, I think he feels that, a little betrayed, and confused, but he'll get through it," says Cox, who rekindled his friendship with Stiller years after Cox left the company. "His best intention and his loyalty to the company are unwavering. It's never been about the money — never about the money. If he was, he would have cashed out after four years."

Bill Shearer, who has known Stiller for 30 years, says he friend "has lived with risk before and weathered it." Like others, Shearer believes Stiller may have another act in him at Green Mountain Coffee Roasters and could manage again as the company's headquarter.

"I'm not sure that theater's played out," Shearer says. "He cares about the company. It's his life's work. It's his passion."

## Green Mountain Coffee in the Green Mountain State

The people of Waterbury have a different kind of stock in Green Mountain Coffee Roasters. Although the coffee company has expanded its operations to Wilton, South Burlington and Essex — as well as seven other states and provinces — it still calls Waterbury home. Since Tropical Storm Irene flooded the state-worker complex, the town has looked to GMCR for economic stability.

"We lost over \$200 [state] workers, but having Coffee Roasters downtown has softened the blow a little bit," says Rep. Tom Stevens (D-Waterbury). "I think people are nervous about losing such a steep drop."

Municipal manager Bill Skupelak echoes the sentiment.

"I think people in the community are curious as to what's going to happen. I think people are saying, 'Wow, they reserved Stiller as chairman of the board. He was the guy who built this company.'"

At the same time, both men are hopeful that Wall Street speculation won't impact Green Mountain's commitment to the town — and the state.

"Everything we've been hearing is that Coffee Roasters is still growing, still planning an increasing employment in Vermont, including Waterbury," Skupelak says. "Has any of this changed those plans? I don't know that I can't say."

Last October, GMCR announced plans to expand its Essex facility and hire 500 new workers to staff it. The company also said it would build new plants in Virginia and another location yet to be determined.

During the recent earnings call, Green Mountain's officials said they now plan to spend no more than \$250 million on capital expenditures this year — a figure that includes new facilities — instead of a previously announced \$100 million.

But according to Dulang, the company has cut back on facilities in Essex and Virginia and still plans to add 500 workers to its Vermont workforce of 1140 employees. She and the company "may elect to sell" its plans for the additional facility outside Vermont, though it has not made a final decision.

"The expansion that is under way in Essex is the largest manufacturing expansion since IBM was moving in a big way back in the '60s," says Greater Burlington Investment Corporation president Frank Glatt.

According to Secretary Mittie, all the focus in Vermont on Green Mountain's stock and arbitrations can be attributed to "growing pains" and "being in the spotlight of a publicly traded company" — one of very few in the state.

Some observers are less confident that Vermont will remain unaffected by a Green Mountain slowdown.

"I think it would be safer to think that this is just a Wall Street thing and isn't going to have ramifications on the local economy," says Wyatt, the Richmond-based analyst.

While Stiller and Dulak remain vocal members of the board for now, the two Vermonters could be pushed out entirely and replaced with directors less connected to the state. Michael Murdy, who was appointed interim chairman following Stiller's ouster, is the chief financial officer of New Jersey-based Taser Logistics.

For his part, Cox believes the real threat posed by Green Mountain's stock meltdown is the possibility that another company might "move in and buy it." The situation is reminiscent of another Waterbury-based company — this one specializing in air cream — that went public and was bought by an international conglomerate.

"I think it's an attractive takeover target, and that scares people," Cox says. "When you go public, all bets are off." ☐

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# Jerking Around

The next best thing to a phone interview with Steve Martin

BY DAN ROLLES

**S**o this was supposed to be an interview with Steve Martin. Unfortunately, it didn't come together as planned. What are you gonna do? It happens.

Still, it's a bummer. I was really looking forward to chatting with him. Martin is a brilliant man and a show-biz icon. Movies such as *The Jerk* and *Dirty Harry* (Scored!) not to mention his inimitable classic sketches on "Saturday Night Live" were formative influences on my developing sense of humor as a kid and continue to be favorites. The opportunity to speak to someone like that doesn't come around very often.

When Martin comes to Burlington next week, he does so not as a comedian but as a bluegrass musician. Martin has long incorporated music into his comedy routine — and, as it turns out, he's an especially fine banjo player.

It's not always the case with actor-turned-musicians, but Martin's new project is no vanity affair. His 2009 debut, *The Crow: New Songs for the Five-String Banjo*, was a hit with critics and scored a Grammy for Best Bluegrass Album. It was actually



Martin's second consecrated Grammy (adding to his two for comedy); he also received the honor in 2001 for his performance on Earl Scruggs' "Foggy Mountain Breakdown." In 2011, Martin won the Entertainer of

the Year award from the International Bluegrass Music Association.

His 2011 album with the Steep Canyon Rangers, *Rare Bird Alert*, was equally well received. It topped the Billboard bluegrass chart, debuting at

No. 1. The recording features impressive guest stars, Paul McCartney and the Dicks Chicks. Martin is headlining festivals from Medford to Romania. He's played Carnegie Hall with bluegrass star Ralph Stanley. In other

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words, Steve Martin is a legit bluegrass star.

Also, I didn't have the chance to ask him about any of that, which made me sad. And when I'm sad, I watch *The Jerk*. Again.

In fact, I watched *The Jerk* last week in anticipation of Martin's performance with the Rangers at the Flynn MusicStage on Wednesday, May 23. Here are some questions I would have asked him, had the interview pointed out. I took the liberty of providing answers from the mouth of Naves J. Johnson, Martin's character in that film. (For a real live interview with Martin, tune in to the debut episode of the *Seven Days* podcast "Your Days" on Wednesday, May 30, in which host DJ Lu sits down with Martin following his set at the Flynn. Find it at [sevendays.com](http://sevendays.com).)

**IT'S NOT ALWAYS THE CASE WITH ACTORS-TURNED-MUSICIANS, BUT MARTIN'S NEW PROJECT IS NO VANITY AFFAIR.**

**SEVEN DAYS:** You're obviously best known as a comedic actor. But you've been playing banjo for a long time, too. How did you get started? Did you take formal lessons? What's the story?

**STEVE MARTIN:** My story? OK. It was never easy for me. I was born a poor black child. I remember the dance, arrive on the porch with my family, singin' and dancin' down in Mississippi.

**SD:** Can you give me a little taste of what you'll be playing?  
**SM:** [Sings] I'm picking out a thorn for you. Not an ordinary thorn for you. But the extra best thorn for you. You can hug with vinyl and acrylics and a cup built right in.

**SD:** What's the best career advice you've heard?  
**SM:** Lead lower a worker's man. Don't

trust whiney f---s a doctor and get rid of it.

**SD:** I know you've gotten a lot of press over the years, but being featured in *Seven Days* must be something of a career highlight, right?

**SM:** I'm somebody now! Millions of people look at this book every day! This is the kind of spontaneous publicity — your name is print — that makes people. I'm in print! Things are going to start happening to me now.

**SD:** You're wealthy, famous and greatly respected as a comedy star. But do you get something out of music you don't find in acting? Does it fulfill some other need?

**SM:** That's the only thing I need in this. I don't need this or this. Just this whiney ... and this piddle game. The whiney and the piddle game, and that's all I need ... and this remote control. The whiney, the piddle game and the remote control and that's all I need ... and these matches. The whiney, and these matches,

and the remote control and the piddle ball ... and this lamp. The whiney, the piddle game and the remote control, and the lamp and that's all I need. And that's all I need, too. I don't need one other thing, not one ... I need this. The piddle game and the chair, and the remote control, and the matches, for sure. Well, what are you looking at? What, do you think I'm some kind of a jerk or something? ☺

Steve Martin and the String Canyon Stringers play the Flynn MusicStage at Burlington on Wednesday May 23 at 8 p.m. \$65-\$95-\$150. [flynn.org](http://flynn.org).

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# Pop-Up Pride

A new crop of gay-centric events arrives in Vermont bars

BY CORIN HIRSH



Pop-Up, Queer Center Party



Pop-Up, Queer Center Party

The best of even smoking outside. Charlie O's in Montpelier is immediately jarring to the eyes of a visitor arriving for Queer's Gay Bar, a lesbian "pop-up" event happening there on a recent Sunday night.

Jamie, rapper Mussy Elliot is blowing over the speakers. "Boys, boys, all types of boys." The front of the bar is filled with business middle-aged men playing pool and playing more than occasionally toward the back. That's where the "queer-lit" have gathered—about a dozen women, Charlotte, a few tables, singing, beer, laughing around and looking like they're all ready to drink. They have just finished up a round of Cornhole, a game in which players throw daisy beanbags toward holes cut out of a fold beer again. Some of the women are at GGB for the first time, having come from as far as Northampton.

Milling among them is Bibi, Monica Angela Ensey who started Charlotte's Gay Bar this winter when "queer friends" could

single.

"I'm a firm believer in 'make your own fun,'" says Ensey. "It took little more than convincing some friends to get GGB started, and for a while the gathering shimmied between Thruway Taproom and Charlie O's. Although Ensey wasn't a Charlie O's regular, she found that bar more spacious, with free pool on Sundays. "It's made Charlie O's a fun place to be," she says as she organizes another game of Cornhole.

Thus Ensey became one of several young Vermonters who simultaneously launched pop-up gay bars this winter, without consciously



CULTURE

combining their efforts. They're nights when self-described queers take over a space for a few hours to socialize.

In Colchester, there's Pride Night at the club Vroom, hosted every Thursday by Jesse Zinko, aka DJ Pop Jam. PopUp Queer Dance Party is a monthly crowd organized by Burlingtonians DJ Lia (Liam Mahoney-Busck) and Kate Dyer.

It's been a momentous week, one in which North Carolina voters banned same-sex unions and President Barack Obama publicly endorsed same-sex marriage. But at Charlie O's,

the GGB vibe is neither more social than in past years. It's a far cry from two weeks earlier when Ensey and the GGB crew migrated to Natty Steph's in Middlebury for a pop-up night of shimmering outfits, plates of bacon—it was "Bacon Thursday"—and vintage burlesque films.

The speaker hanging over all these events is the 2008 closure of US Post, the beloved Burlington gay bar. Within weeks, the granddaddy of pop-ups had started at Higher Ground in South Burlington. First Fridays, which are still meaningful and usually packed.

"When [DJ Post] was sold, the owner, Robert Jones, still wanted to have some event for the community, so he worked out this deal with Higher Ground," to get the First Friday of every month connected to a gay night in the Shoreline Lounge," says Sharon Legrand, who cohosts the night with Antares. Typically live music attracts women earlier in the night. Later, DJ's spin to a male-centric party that can draw 300

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Party time at Night Scene

people, "from college age kids all the way up to people at these extended seminars," Lipovsky says.

Though a replacement for 118 Paul has not materialized, Lipovsky says she need for a gay bar is perhaps less acute than it was before Vermont enacted the Marriage Equality Act. "These are fine and fun venues, outcomes of my kind of homophobia, I think people are a lot more comfortable now than 10 years ago," Lipovsky says. "Though I still think there's always a place for [gay night], because people still want to hang out with each other."

It is that simple reason that inspired Every Zebra, Mahoney-Stank and Dyre to create at least their own event? Here, they explain their motives — and comment on Vermont's lack of a back-and-forth gay bar.

**Angie Evers** started the informal QueerVibe Day Bar in January. It runs every Sunday night at Charlie O's in Montpelier, starting at 8 p.m.

I started QueerVibe Day Bar because some of my queer-identified friends had expressed concern about there not being a queer scene. I've definitely seen people who come here, who identify as queer, ask, "Where do the queer people hang out?" There was the population, but not the scene. So I decided to create something. I sent out a [handy] [insert] to 15 queer friends, asking, "OK, if you were going to have a night to hang out, when would it be?"

It's difficult: every week, sometimes we're only 15 or 20 people. It's exactly why we couldn't have a gay bar, because if you can't pack it each time, how could you? Identify people would like to use a bar, but our size couldn't support something on that scale.

Being a female who parents as female, I don't necessarily feel like I don't belong. I don't always "look gay." This is not necessarily the case for my gender queer friends. But I still feel there's a need for solidarity and being a tribe, even if I live in a liberal place like Montpelier. It's nice for me to go somewhere where I'm not always the minority or one of the gay gals in the corner having a drink that everyone's "fine" with. I like that there are my people and I come here. It's really nice feeling.

This is not a monogamous. I'm not getting paid. I just don't like the idea of anyone no matter how they identify feeling like they don't have a community.

**Jerrie Ziska, 31** — aka DJ Pop-Jerri — hosts *Pride Night at Venue in Colchester*. It runs every Thursday from 9 p.m. until 2 a.m. for those 18 and over.

I took over the event three weeks after it started, at the end of February. It was happening once a week, and so I went to check it out. Now I'm hosting it, and I go there every week. Last night, we had 70 people.

[Pride Night] is for the entire community. We got a lot of women, which I was surprised by. It's open for everybody, and it's growing. I think it's important as a party and a dance environment, but it's also a way to reach a lot of young people. At Venue, all of the people I'm meeting, people that I've never seen before.

The last time I walked into a gay bar, I was 22 or 23, when I was curious. I was happy back then that there was a place for me to be, and not be judged by anyone. At the same time, in Vermont, we have such a great community that there are not many people bothered by gaps.

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## Pop-Up Pride 4/20

How do I feel now that we don't have a gay bar? It would be nice to have it, a place where everyone can come together at once. There are so many events right now. Everyone could come together and just be in one place. I don't know what's the hold on that.

**DJ Lili:** Back in October, I and Katie (DJ, 32, married, gay) gave *Queen* last month, holding their first formal event at the Windsor Hotel. Since then, they've had pop-ups at the Three Lohr Hall and University of Vermont Davis Center, and will hold *Gay Bingo* at Magliano's in Burlington later this month.

**DJ Lili:** Back in October, we started pop-up. I needed to do something different. I had finished grad school. I wanted to combine my queer world and my DJ world. I looked up opening the *Tan Auliffe* in Burlington (my old campaign), when that ended, I was intending to take a women's small-business course. I realized, I don't actually have enough money I thought, so I want to make money off of a bar or create a queer space? I decided to skip the administrative side of things.

The first (event) was informal, at Red Square in the Blue Room. The first party was in Windsor. We decided to use an empty art gallery space there — it was raw and big and beautiful. Katie and I both grew up in central Vermont. We created parties in nonprofit settings a few times, around Burlington's queer social scene and at US Post. That was the essence of the community, and so lots of people would come through there. I was one of the residents. So there. Then, when Peter's closed everybody had this moment of, 'Well, that sucks, now what?'

We waited for years. There were a couple of failed attempts and rumors of gay bars happening. The only consistent gay dance space after Peter's was First Fridays.

We had a conversation at the end of last summer, we were just kind of like, 'We're both at a point in our life where we want to do something creative and decidedly queer, and we don't have the time or money for a bar. What's the next best thing?' We're creating a public queer space without actually opening a gay bar anymore.

FOR US, A LARGE PART OF POP-UP IS SAYING AS LOUDLY AS POSSIBLE:

**"THIS IS A  
DECIDEDLY QUEER  
SPACE AND  
THIS IS A QUEER  
DANCE PARTY."**

**DJ LILY**

dent space. Queen needs some kind of assurance that there will be more than one person there.

**Kate:** When we first had an informal dance party at Red Square, people had to walk all the way to the back. So we had to stand at the door and ask, 'Are you coming to the queer dance party?' When you're at someone else's bar, you need to negotiate the regulars and the people who don't share any interest. It can be tricky. It's why we had our first party in a raw gallery space.

**Use:** People have been focusing on other things and haven't found it necessary to start a business like, 'I just had it, it requires a lot of time and dedication. You have to get one of those very obscure liquor licenses. And with the rents here, you need a lot of money. But I think it's going to happen very soon.

**Kate:** We don't make any money. One night adds the next one. This is the definition of a labor of love. It shows our dedication to the community (3)

**Kate:** Having grown up in Randolph, there's not a lot of opportunity to gather. The first time I went to US Post, I was going to UVM. I came out in college, and it was the first gay bar I'd ever been to in my life. I walked in and it was gay people everywhere, and I knew my mind. Just being in that space was very magical.

**Use:** One crowd could be assumed to be a mostly female audience, when actually it is a crowd of mixed-gender identities, not just your standard boy/girl kind of thing. It is a steady, different demographic than the biological gay boy scene that First Fridays became by June.

**Kate:** Our first night we were shocked. We had 275 people. It was amazing. Between the two of us, we knew only 20 percent of all the crowd. We thought, 'Who are these people? And, wow!'

**Use:** The day-of pop-up is a stressful, dragging a sound system in and figuring out lighting and alcohol. We use a lot of DIY promoters. We use Facebook. We actually make promo videos, for which, basically, I have some weird idea between pop-ups. It's intense, totally crazy and messy.

For us, a large part of pop-up is saying as loudly as possible, "This is a decidedly queer space and this is a queer dance party." You have to claim

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# The Emperor's New Clothes

Theater review: *The Napoleon 2012*

BY ERIC ECKSTEIN

**P**op culture hasn't been too kind to French Emperor Napoleon Bonaparte. For every work acknowledging his momentary role in world history, such as Tolstoy's novel *War and Peace*, there are dozens of cartoonish riffs on his short stature — a wisely held image of the man that some Bonaparte scholars say is probably inaccurate. (Apologies to director Tim Fieling, Bugs Bunny and the rest of the cast and crew of the 1956 animated short "Napoleon Bonaparte.")

The Green Circle Theater Inc. Company produced *The Napoleon 2012*, an original play currently running at

**THEATER**

Bricktop's Off Center for the Dramatic Arts, pays tribute to the Little Corporal in an utterly new way. Here, Bonaparte (Alex Douma) is in comically imperious as we've seen him since Terry Gilliam's 1985 film *The Adventures of Baron Munchausen* (in which Ben Hohen plays a meekening Napoleon who gapes dumbly at the sight of little people biting and pooping each other's anuses). At other moments, though, Douma's Bonaparte is glory to the point of being lauded — bearing the weight of the world on his shoulders while pining for his soul mate, Josephine (Toriery Gorkik).

The play manages to reconcile such disparate depictions of Bonaparte by deconstructing him in two parallel stories. One is the recovered history of Napoleon's rise and fall as the emperor of France in the late 18th and early 19th centuries. The other is the story of a passionate but anarchic theater company scrambling to mount its play about Napoleon's rise and fall.

To complicate the picture further, neither of these stories are at anything resembling a conventional event of theater — or of war, peace, history or history, for that matter. Each of those entities is swept into a maelstrom of schizoid absurdity that moves past and present as one rickety folly.

The set of *The Napoleon 2012* offers



The cast of *The Napoleon 2012*

an immediate suggestion of the play's light approach to Napoleonic time. Surrounded on four sides by elevated seats, the stage lies below audience-level seats and is pointed with a map of Napoleon's Europe. From there, he would make the grave miscalculation that precipitated the emperor's greatest defeat, is but a hop from Elba Island, where he would be exiled as a consequence. This design lends playfulness to the production and opens up the space for the lively heavy traffic of cast members shuffling between two plays.

Solid acting, under Aaron Mann's direction, anchors this production from scene to scene. As Napoleon, Douma turns in a refreshingly understated performance in a role that's reflexively exaggerated in the popular imagination. He conveys some of Napoleon's reputed haughtiness through posture and cross

looks, but he shows a bit of restraint in pulling his legendary character up to grand size. An air of confidence and composure serves Douma well in some of the play's lighter moments, such as the scene in which Napoleon turns Josephine away and a later scene in which he breaks the bad news to his second wife, Marie-Louise of Austria (Genevieve MacPhail), about her true worth to him.

Gorkik's oddball Paul anchors another message when playing emotional depths. Gorkik turns in a remarkably consistent performance both in the main play and in the play within the play.

How may grip the human heart of this show must fully fit the final roles of Bonaparte's mother, Letitia, and father, the latter taking the form of a hand puppet, generate the biggest laughs.

Resolute acting is crucial to making *The Napoleon 2012* accessible, because the play's scenes hang together only loosely. Napoleon's historical narrative is necessarily told in heavy summary, with scenes moving from his birth as Corsica to his military training in France to his reign over a stable chunk of Europe to — spoiler alert! — his defeat at Waterloo, and then death. For all its historical importance and familiarity, our journey stays in *The Napoleon 2012* lacks a clear, overarching objective to give these scenes cohesion.

The character of Count Leo Tolstoy, played by John Milton Oliver, appears to be trying to put events into meaningful context, but his philosophizing is as

substitute for drama. (Critics have leveled a similar complaint against *War and Peace*.) Likewise, Josh Erdgrain's News Guy character seems to offer some kind of meta-commentary as he chronicles Napoleon's career in reporting-style narration — anachronistically attired in a trench coat and fedora. Yet the meaning of this commentary isn't clear.

The overall narrative is an assortment of fleeting concerns — jealousies, financial worries, grama dunnys cast members — that lack a strong unifying thread. Some of the situations are inserting an themselves, such as a building dispute between two players, that a sense of urgency can feel forced, as in Mann's pep talks with his cast and in the momentous runs of Ross Adams' anxious producer character, Pat Pritchard.

Some of this looseness may stem from the "hyper-theatrical" creative process that Mann used to develop this play. This approach called on members of the company to stop outside specific — and comfortable — cast and crew roles and to give themselves considerable latitude in exploring ideas.

Though *The Napoleon 2012* is lit or man in some moments, the cast does bring walloping energy to every scene. And energy is what they'll need to survive the six-week run of their show that began on May 5. One nightmanipulated the troupe's decision to book such an extraordinarily long run at a small theater market as an artistic statement unto itself. The text of the play and some program notes speak of a commitment to theater art that transcends — or thanks its nose at — good business sense. While Napoleon might have respected the strength of this conviction — and so should we — he surely would have questioned the strategy.

Perhaps, seated in the audience, the play's subject would recognize himself in this production — in its ambition, its deep reach into a world of dramatic possibilities and its occasional neoclassicism. Historical Napoleon and this Napoleon sometimes find victory beyond their grasp, but that doesn't diminish their achievements. It may be true that history is written by the winners. But we're also right to credit anyone who really goes for it. **B**

**E** The November 2012, including John A. Spontaneous in collaboration with Green Circle Theater Company, directed by Aaron Mann, produced by Green Circle Theater Company. Off Center for the Dramatic Arts, audiences Thursday through Saturday May 10 through June 8 p.m. (Saturday matinee, 2 p.m.) \$20-\$35. [nyc.org/greencircletheater.com](http://nyc.org/greencircletheater.com)



# SIDEdishes

BY CORIN HYRSH &amp; ALICE LEVITT

## Proving Its Worth

THE WORTHY BURGER BRINGS TOGETHER SOME COLD FRIENDS

This winter they dress their support behind Worthyburg's **PRODUCTION PIE**. Now the trio that owns **LAKESHORE HOSPITALITY GROUP**—including a seasoned Vermont chef and the owner of celebrated New York City craft beer bar *Likid Tiger*—will do their own thing.

This June, **JASON MERRILL**, **DAVE BRODICK** and **BURT BUCKLAND** will open the **WORTHY BURGER** inside an 1800s-era board-fraught house in South Royalton. They'll offer local craft beers and a "burger bar" in the play-fair space at 55 Rainbow Street.

"We always wanted to do something on our own, have our own craft beer and restaurant kind of thing," says Merrill, who has chefed at the **RAVENSBERG INN**, Woodstock's **JACKSON HOUSE INN** and the **QUEENSBURY**. "Dave [Brodick, owner of *Likid Tiger*] always wanted to do a burger bar, and my wife and I had all sorts of things about doing something simple and easy. And burgers are simple and easy."

The trio will use grass-fed beef from **EASTMAN FARMS** in Barre, the town where all three live. "The endgame is to where we'll eat things apart," says Merrill. Those will include "a lot of pickling and different kinds of meats," from spicy lambing sausage, as well as kebabs made by Brodick's wife, **ASHLEY BRODICK** of **LAKESHORE CATERING**. The Worthy Burger will have a pickle wedge, similar to the one that can be ordered at Middlebury's Dog Town Tavern.

Tomatoes, lettuce and potatoes for the bread-crumb fries will come from **SCALE FARMS** in Barre, and veggies will be offered only in season. "In winter, we might use a tomato jam rather than put a cashew-based sauce on a burger," says Merrill.

The kitchen will also serve up a five-ounce duckies burger and fish burger using

"whatever type of fish is really good at the moment," says Merrill, who also works for Wood Mountain Fish. A veggie burger will be made from **herb-kissed beans**.

The 39-seat eatery will have steaps kitchen and a bar with 15 taps, some of which will feature the open-toke fermented beers from **WRIGHT ALE** serving next door, the six-drawery of former **ROCKETS** brew and brewer **PAULIE BAKER**. Also on tap will be beers from **late harvest**, **SHIMMER**, **LAURENCE**, **THE LUMINOUS** and elsewhere, house-made sodas and kombucha from **Laughing Lotus Farm**.

"It's a true farm-to-table place," says Merrill.

—C.H.

## Crumbs

GERMAN GOSPEL BRUNCH IN PROUDLY 50-Long 1000

As of last Sunday, boudiers have another reason to head to Middlebury's Camp Meade. Mother's Dayme the idoll of Gospel Brunch, an event held at **MATTY CREEK'S GRAND & COUNTRY** PATRICK and its neighbors at 500 Route 3, **RED HORN BAKERY & CAFE**.

Natty Steph owner **JANELL HUNT** says she added the weekly brunch as a response to the overwhelming popularity of Bacon Thursdays, where the server bakes, flirts of bacon and chocolate for dipping. She calls Gospel Brunch "a breakfast" modeled on the Ott's-Budding and Al Green-baked morning meals of her college days. But there's more to it than a surge of romance with fresh slices of organic chicken toast.

The fare is based on what **Katie** calls "the perfect meal,"



Natty Steph and Janell Hunt

A traditional spread of cold meats, cheeses, fruit and condiments that she discovered when she visited Germany as a teenager. With buffet tables set up both at Natty Steph's and at Red Horn, bread is also a highlight, rustic rolls and loaves are baked fresh for the occasion. The whole spread costs \$10, plus booze.

The food-centered event may seem pretty secular, but there's still praying ahead of it in a nod to Red's college years. **Mattie**, **Budding** and **Green** and "old, old school" gospel artists will be playing in both locations — on a tape deck, of course.

Speaking of old school, an event ended last Friday when **Stacy**, Church Street's famous Hot Dog Lady, served her final frank in Vermont at the State Farm Naming Center. Burtland and co-owners sang songs firmly in place. Boudie remained seated due to a recently broken leg, but she held court with fans who turned out for the \$3 meal of hot dogs donated by **WINDMILL COUNTRY** classics, chips, soda and a Century cookie. The event benefited the Church Street Marketplace.

Boudie, who turns 80 on the Fourth of July, gave thanks to the Marketplace for their help in making her a success. She also sang the praises of McRense's dogs, which she began serving in 1977 to 2008. "I always said when I became they were the best on the market — nice and fat and juicy," she said.

That won't. Boudie will move to Santa Cruz, Calif., to be closer to her family. "My mom is to put one foot in front of the other and don't go backward," she said.

—A.L.

## Summer on Wheels

BURLINGTON IS BACK IN BURLINGTON. MOBILE HOMES IN NEW

The small wheels down Bank Street. Grilling meat and something less immediately recognizable—that would be sausage. The serious cigarette in new car parked beside the Bank Street parking garage entrance, just east of the Cheese cart that's expected two summers ago.

**PAULIE BAKER** began serving his diverse specialties at **SCALE FARMS** and **THE BURLINGTON**

**PIZZA CART** on

**Maple Street**

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**of the kitchen**

**at South's Boulevard**

**Shakespeare**

**which closed last**

**year. His skewer**

**of chicken, or**

**grilled meat, will**

**make fans of the**

**defunct restaurant**

**serve**

**any sweet and**

**hot sausage for \$2**

**to a southside beef**

**meat, all serving**

**in a new, safe, and**

**is wrapped in**

**bacon before grilling.**

**For a balanced meal,**

**diners can get sticks**

**of mixed veggies for**

**\$3.50, or order**

**half a rice and tender**

**beans with or without**

**an entrée.**

**Everything comes**

**with a slice of pane-**

**apple sautéed with**

**cinnamon and sugar,**

**roasted in foil, then**



Paulie Baker

Rhino says it helps with the digestion of his fatty, meaty fare.

**Small Plate**, Big Taste is open from noon until dusk every day but Sunday, which the chef takes off to spend with his wife and young child. Pending approval from City Hall, Rhinohopes to begin serving until 11 a.m. to feed the bar crowd.

—A.L.

Check up another culinary asset for the Upper Valley, this time in the form of a funky food trailer. Two weeks ago, White River Junction proved **VERMONT COUNTRY COUNTRY**, a food truck with an impressive pedigree.

The trailer is a down home beauty for **CAMPBELL & HARRIS** kitchen alumni **ANDREW WILSON** and **DAVID WILSON**. "We've been wanting to do this for a long time," says Wardlaw, who once ran a hot dog cart called **Dog's Dog House**. He says the pair takes extra care with their food and uses ingredients from local farms whenever possible.

The menu includes tunes with local meat and fresh plate of garlic, grass-fed burgers topped with such accoutrements as bacon and a fried farm egg, or creamed onions and blue cheese, speed-shaved steaks with cabbage slaw, and four different kinds of gnocchi, including one made with bacon, apples and pecorino cheese in sage-brown butter.

Weekend is open at 13 Prospect Street from 11 a.m. to 8 p.m., Monday through Friday.

—C.H.

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# Lil Kim

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## Booming Market

them a texture like the wafers in a Kit Kat.

Once the trail was disappeared, only a few cricket filled cherry and maple-flavored lollipops remained, along with bright-green T-shirts printed with the slogan "Save a Cow, Eat a Bug."

That was the up-of that Cricket Delight is more than just a novelty product.



## A Little Peruvian

Growing up in Connecticut, Hugo Lara was accustomed to eating his parents' native Peruvian cuisine. But he realized that it might seem exotic in Vermont. So when he began selling farmers market dishes

in Montpelier and Burlington, he was careful not to screw them up. "I would never want to ruin a person's native introduction to a whole food culture," Lara said, "so I put a lot of pressure on myself to do it right."

For Lara, a 28-year-old board member of Slow Food Vermont, "doing it right" includes using as many local ingredients as possible. Slow Food comprises the highest of Half Pot

BY NOON, THE COUPLE  
HAD SOLD OUT OF  
EVERY BAG OF THEIR  
CRICKET TRAIL MIX —  
A COMBINATION  
OF CHEX CEREAL,  
PRETZELS, PEANUTS  
AND ROASTED  
CRICKETS.

believed in the remarkable sustainability of crickets as a fast-reproducing, low-maintenance, protein source, and her passion finally came full circle. "The game is a bunch of articles to read," he said, and explained that the insects, called "meal-brothers" by some farmers, not only require minimal water and space, but boast 75 fast grams of calcium and 12.9 grams of protein per bag.

Unlike the Bama project at Middlebury College, which promotes crickets into a nutritious supplement, Crismon and Delirious aren't moving for the international market, but they and they eventually would like to feed Burlington's homeless and hungry. For now, they're serving anyone looking for an uncommon treat.

They just have to fight the American prejudice against eating insects, which are considered a perfectly good food in much of the world, notes Crismon. If Saturday was any indication, that battle has been won.



More food after the classified section. PAGE 40



David Kaczynski, a wildflower forager, talking with market visitors.

Farm are helping him grow native peppers for dishes such as *ají de gallina* — a traditional chicken stew — and *ceviche*. Other friends in Montpelier are growing purple maize for Lars's chilis, a sweet, refreshing drink flavored with lime and spices, including cucumber and cloves. At the start of the season, the corn was still imported, but Lars hoped to switch to the New England-grown variety this summer.

Lars calls his farmers-market bar *A Little Peru*, and the dishes he sells there are classics. "I really pulled the dishes that are most iconic," he said. "Things every Peruvian knows how to make."

Peruvians are not look too different from an American dragon, but the South American dishes are made with potato and pumpkin. For those who

prefer sweeter flavors, there are stewed chunks of beef heart, and croutons, a cold, whipped potato cake, not unlike a smoky terrine in shape and texture.

As the season progresses, Lars will offer dishes that dip deep into the Peruvian cooking pot, such as *Anticuchos* (juncos, a stevia-like concoction of rice and fillings stuffed into a *hoyo*, or hollow leaf), and Chinese-influenced *stir-fry* (some *salsitas*, which he serves on a roll).

For Lars, whose day job is working for an environmental nonprofit, the opportunity to start the food addition couldn't have come at a better time. Several Geographic named Peru "the next food frontier" as its best in the World 2012 list. The cuisine is already trendy in large North American cities, and Lars just has to conquer Vermont.

## The Wild Side of Vermont

Ground meat. Celibacy. Torture. They sound like the ingredients in a witch's brew. And they could be. But Dave Kaczynski prefers you call them daisies.

A wildflower in his path session, Kaczynski has made his living for years supplying restaurants with edible foods. Recently, he has expanded to selling to the general public at the Montpelier and Stowe farmers' markets. With a loud voice and a casual manner, the heavily tattooed Kaczynski isn't shy about singing the praises of his wares.

"I hate to put fornicular farmers to shame, but the wood turtles are probably the best green Vermont has to offer," he said. Kaczynski claimed that the wild plant has taken the vitamin A and B of spinach, and he was happy to provide cooking instructions. Though a wilderness by trade, "I pretend to be a chef," the wilderness joined.

Nutty-savory seeds are best simply sautéed in butter, he advised. Violets are delicious in a salad with a light dressing that won't overwhelm their sweet, floral taste. Rose will Jerusalem artichokes can be used in place of water chestnuts.

If Kaczynski is picking up these foodstuffs for free, why should people buy them from him instead of buying on their own? Besides regarding a considerable time commitment, he explained, indiscriminate foraging can be damaging to native plants. "We need to have some sustainable practices, to let people know what's cool and what's not," Kaczynski cautioned. For commodities such as fiddleheads have become so endangered in some parts of Vermont that towns have posted warnings against picking them.

Kaczynski keeps an eye on sustainability and knows the best places to find the most sought-after treats, including cereal mushrooms. He claimed to have two "pretty conspicuous" regular gathering places in Burlington. Where? "If I told you, I'd have to kill you," he quipped. Perhaps the safest place to find wild foods is at Kaczynski's booth at next week's market. ☺

**B** Burlington Farmers Market, Saturdays, 10:30 a.m. to 3 p.m. at City Hall Park. Info: 250-5112, [burlingtonfarmersmarket.org](http://burlingtonfarmersmarket.org)

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# Mom's Semi-Homemade Meal

One father cuts corners for a Mother's Day dinner to remember

BY STEVE MADKCA

**F**amily meals can be tricky in my house. My wife has been a vegetarian since college. She also hates mushrooms and elves. I, on the other hand, am a whole-belly-class-meeting, beet-jerkily-savagely. "I'll have a bit of the clear meat in my back out" kind of guy. You could say we embody the attraction of opposites, at least culturally speaking.

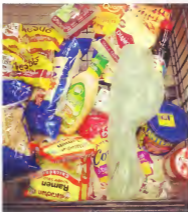
With so little overlap in our tastes, it's not surprising that we have fallen into a rather predictable dinner routine: one night, Italian, stir-fry, sandwiches, one night and so on. So this Mother's Day, I decided to change things up a bit and create a meal that would be a throwback to some of my childhood faves. I'd have to keep it vegetarian, but wanted to have some fun with it, too.

The first snag in my plan was the scheduling of the holiday itself. I divide my time among many local bus ds, and on this particular Mother's Day, I had both a long rehearsal for the upcoming Flag Year Farmer benefit concert at Higher Ground and a setup for a recording session at Phish's studio, The Barn.

So we decided to celebrate on the Wednesday evening before Mother's Day. Even then, planning happened a little (or a lot) later than I expected, and I ended up with only about an hour to shop, cook and clean up. Oops.

War'd heard it time and time again. If you want to eat healthily, stick to the perimeter of the grocery store. The produce, fresh meat and dairy products are most often found along the edges. But there was no time for that on this particular evening, folks. As handy as I am with a chef's knife, pepping three courses of fresh ingredients was simply not an option. I would have to get in, deep. And deep. To a place where still life is a nuisance. Where misadventure reigns supreme.

That's right. Armed with some laptops, mid-century-era recipes, I took on those middle aisles and lived to tell about it. The Food Network's Sandra



Lee defines "semi-homemade" as a combination of 70 percent ready-made convenience products and 30 percent fresh ingredients. I pushed the envelope here to make like a 60/40 split.

Now I share my half-baked expertise with you, dear reader. What's that? Can't cook? No problem! This trio of dishes requires almost no time, no prep and very little actual cooking of any kind. You're welcome.

## Cabbage Salad with Ramen Noodles

Here's a saucy salad that can be made in a matter of minutes, especially if you substitute your favorite bottled dressing for

the homemade one. May I suggest something in the sesame-ginger category?

My mother-in-law used to make this salad for family reunions and various progressive-dinner parties long ago, so I knew my wife had at least tried it at some point. While I've been known to cheapen an uncooked piece of vegetable from time to time, I just couldn't bring myself to throw raw ramen noodles into this mix. Instead, I decided to brown them in butter with some almonds. Sorry to get so fancy on you.

- 1 tablespoon butter
- 1 package (about 1/2 cup) sliced almonds
- 1 package ramen noodles, broken

- 1 bag of pre-cut colorful raisins (get the most colorful one you can find)
- 3 green onions, chopped (the white part and maybe an inch of the green)

Melt the butter in a frying pan over medium-low heat and add the almonds and ramen noodles, crunching them up while leaving some clumps. Throw the "flavor packet" included with the ramen, full of dried vegetables and meat-like substances, into the garbage and never look back.

Stand over the pan, keep the noodles moving and don't walk away for any reason! This is the only bit of actual cooking you are going to do. If you can anything like me, it will take you two tries to get this right, while the smile detector beeps and the dog goes running under the bed. When things are looking nice and brown, shut off the heat so that the oil/noodle mixture to the side. Let's make dressing.

- 1/4 cup sesame or canola oil
- 1 teaspoon soy sauce
- 1 tablespoon sugar
- 1/4 cup vinegar
- Salt and pepper to taste

Whisk these ingredients together in a measuring cup. Add about half the dressing to the slow mix, taste it and add more if needed.

Last, combine this with the nut/noodle mix, but not until you are ready to serve. We don't want those noodles becoming soggy. Finely chop the green onions and throw them in. Mix well and serve.

## Polynesian Fake Chicken

My mom used to make a similar dish we would call Pea's Chicken, named for an elderly neighbor who, I assumed, had turned us on to it. There's nothing specifically Polynesian about this dish, but I have never similar recipes going by that name, and since the salad and the dessert share a vaguely



Scotch Crunchie  
Bird's-Nest Sundae

Asian theme, why the hell not? Let's have a stress-borne-made lunch!

Though I'll gladly eat nearly every kind of food ever offered to me, I live in a vegetarian household. So we're using Quorn (imitation chicken) cutlets for this recipe. Having worked with Quorn before, I knew they only took about 20 minutes to bake. In this case, the vegetarian thing actually worked in my favor.

1 package of 4 Quorn

Naked Chicken Cutlets  
1 cup Thousand Island dressing  
1 cup orange marmalade  
1 packet onion soup mix

It doesn't get any easier than this! Lay the frozen cutlets on a lightly greased 8-by-8-inch baking pan or pie plate. Combine the dressing, marmalade and soup mix in a separate bowl and pour over the top. Bake the dish at 400 degrees for 20 minutes. This can also be made with four real chicken breasts. Simply reduce the oven heat to 350 degrees and cook for an additional 20 to 30 minutes.

## Scotch Crunchie Bird's-Nest Sundae

This is my riff on the classic candy that goes by many names: Haystack and Scotch Crunchie are just a couple.

A lover of all things related to Ron Krupes Treats, I adored these as a kid. My wife is the ice cream lover in

ARMED WITH SOME LAZY-ASS  
MID-CENTURY ERA RECIPES,

I TOOK ON THOSE  
MIDDLE AISLES  
AND LIVED TO  
TELL ABOUT IT.

the house (I prefer to drink my dessert), so I decided to make a little nest from this simple mixture and use it as a sundae foundation. Perfect for thick-skinned, one-year-olds under 16, these nests provide a whimsical, sweet and salty base for your favorite treats.

1 package unsweet chocolate morsels  
1 package butterscotch morsels  
1 13-ounce bag of glow melt noodles  
6 ounces salted cocktail peanuts  
1/2 gallon of your favorite ice cream

Make a double boiler by placing a metal or glass mixing bowl inside a larger pot. Put about an inch of water in the pot and fire it up on the stove. Dump both the chocolate and butterscotch morsels into the bowl and get to melting. Again, you'll need to stay close to the stove to the minute melts. Also, watch out for scalding steam!

When the concoction is melted, remove the bowl from the heat and add the noodles and peanuts. Stir off a couple of squares of wax paper and place them over some shallow bowls. Place about one cup of the mixture on a piece of wax paper and shape it into a nest.

August for each serving. Place the nests in the fridge for at least an hour to firm up. At dessert time, fill the nests with your favorite ice cream, plus hot fudge, berries, nuts or any of your favorite sundae toppings. ☺

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MAY 18 | MUSIC

## Winning Streak

Right "The Violets," *Rosely MacEachern* and *Lana MacEachern* of Canadian folk duo *Madison Violet* didn't have to land a gig on reality TV to get celebrity judges to vote for their songs. Instead, they earned the prestigious *John Lennon Songwriting Contest* in 2009, and came away with \$20,000 and the competition's highest honor: the *Astorff Song of the Year* award, chosen by superstars such as *Elton John*, *Beyoncé* and *Mary J. Blige*. Armed with a new album, *The Good in Goodbye*, the pair follow up their breakthrough success with a dueling, up-tempo roots-pop at the *BCA* Center on Friday.

### MADISON VIOLET

Friday May 18, 8 to 11 p.m., at *BCA Center* in *Burlington*. \$10. Free for *BCA* members; cash bar info: 855-7666. [burlingtonviolet.org](http://burlingtonviolet.org)



MAY 18 & 19 | MUSIC

## Homeward Bound

He looks like Ryan Gosling's scowly, dark-haired cousin and has a husky, belly-deep voice — or like Ray LaMontagne's. But Jay Nash's country-rock is all his own, and a new origin story in Woodstock. The *Rust Coast* natives settled in the Upper Valley a year and a half ago — a pretty drastic change from his old digs in Los Angeles, where he was accustomed to gigging with *Maroon 5* and *Katy Perry*, among others — and spent the winter hunkered up at home, writing and recording his recent EP *O' the Woods*. He'll officially meet his Green Mountain State neighbors at a house in Woodstock and *Winooski* this weekend.

### JAY NASH

Friday May 18, 7:30 p.m., at *Town Hall Theatre* in *Woodstock*. \$10. 950-451-9880. [jaynashlive.com](http://jaynashlive.com)

Saturday May 19, 9 p.m., at *The Monkey House* in *Winooski*. \$10. info: 855-4553. [monkeyhousevt.com](http://monkeyhousevt.com)





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## FRI.18

### community

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### film

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## language

**SPANISH LANGUAGE GROUP** Hispanic/Latino community members meet weekly to discuss and share. All are welcome. **Adults** at Public Library Room 809. **Free**. Info: 455-1150

## music

**AAJG PRIZE** The Golden Globe-winning record sales group offers an intimate evening of song and spirit. **North End Music** at Burlington. 7 p.m. to 10 p.m. **Free**. Info: 535-9050 or [www.aajgprize.com](http://www.aajgprize.com)

**BEACHES PLAYING GROUP** Musicians play early folk, blues and song in a relaxed, fun atmosphere. **North End Music** at Burlington. 7 p.m. to 10 p.m. **Free**. Info: 535-9050 or [www.aajgprize.com](http://www.aajgprize.com)

**CHAMBERGATE OPEN REHEARSAL** Musicians are welcome to rehearse at the Chambergate Arts Center. **North End Music** at Burlington. 7 p.m. to 10 p.m. **Free**. Info: 535-9050

**THE CHAMBERGATE SCHOOLS** Children ages 4 to 12 perform. **North End Music** at Burlington. 7 p.m. to 10 p.m. **Free**. Info: 535-9050

## performances

**SPRING SHAKES** Those who struggle to learn new skills for managing money. **Chambersgate Arts Center** at Burlington. 7 p.m. to 10 p.m. **Free**. Info: 535-9050

## report

**ONE COLUMBIAN CHURCH** The church is located in a historic building. **Chambersgate Arts Center** at Burlington. 7 p.m. to 10 p.m. **Free**. Info: 535-9050

## theater

**THEATRE** Theatrical performances at the Chambersgate Arts Center. **Chambersgate Arts Center** at Burlington. 7 p.m. to 10 p.m. **Free**. Info: 535-9050

## events

**BOOK & DISCUSSION SERIES** **CHAMBERSGATE CULTURAL** **BOOKS** Theatrical performances at the Chambersgate Arts Center. **Chambersgate Arts Center** at Burlington. 7 p.m. to 10 p.m. **Free**. Info: 535-9050

**BOOK DISCUSSION SERIES** **CHAMBERSGATE CULTURAL** **BOOKS** Theatrical performances at the Chambersgate Arts Center. **Chambersgate Arts Center** at Burlington. 7 p.m. to 10 p.m. **Free**. Info: 535-9050

**MAJORIE GAY MEMORIAL WRITING GROUP** The group meets weekly to discuss and share. **Chambersgate Arts Center** at Burlington. 7 p.m. to 10 p.m. **Free**. Info: 535-9050

**SHOPS & SHARE USE STORES** The group meets weekly to discuss and share. **Chambersgate Arts Center** at Burlington. 7 p.m. to 10 p.m. **Free**. Info: 535-9050

## TUE 22

## community

**GREEN MOUNTAIN CHERRY FESTIVAL** The festival is held annually. **Chambersgate Arts Center** at Burlington. 7 p.m. to 10 p.m. **Free**. Info: 535-9050

## dance

**CHAMBERSGATE CULTURAL** **BOOKS** Theatrical performances at the Chambersgate Arts Center. **Chambersgate Arts Center** at Burlington. 7 p.m. to 10 p.m. **Free**. Info: 535-9050

**Chambersgate School** **Montpelier** 7 p.m. to 10 p.m. **Free**. Info: 535-9050

## film

**STORY** **John Waters** 2012 documentary looks at the life and work of the filmmaker. **Chambersgate Arts Center** at Burlington. 7 p.m. to 10 p.m. **Free**. Info: 535-9050

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**SOUTH HERO PLAYHOUSE** The play is held at the South Hero Playhouse. **South Hero Playhouse** at South Hero. **Free**. Info: 535-9050

**ST ALBANS PLAYHOUSE** The play is held at the St Albans Playhouse. **St Albans Playhouse** at St Albans. **Free**. Info: 535-9050

## language

**MAJESTY** Theatrical performances at the Majestic Theatre. **Majestic Theatre** at Burlington. 7 p.m. to 10 p.m. **Free**. Info: 535-9050

## theatre

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Sunday, May 20

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## CONCLUSIONS



# File Under “?”

Six local albums you probably haven't heard

BY DAN ROLLES

## So many records, so little time.

Seven Days gets more album submissions than we know what to do with. And, especially given the ease of record-making these days, it's growing increasingly difficult to keep up with the flood of review requests. There is only so much time in the day or space in the paper. Still, we try to get to every local album that comes across the music desk, no matter how obscure.

To that end, here are six albums that likely flew under the radar screens of most Vermont music fans. We say that with some confidence as they mostly flew under ours, too. In some cases, the recordings represent the autumest beneficiaries of local music. Others simply slipped the through cracks. Either way, each deserves a listen.

### Luke Chrisinger, *Soul Sleep December*

SELF-RELEASED CD/DIGITAL DOWNLOAD

Luke Chrisinger's latest, *Soul Sleep December*, came to us as a burned CD with a folded piece of paper in its sleeve. The only thing resembling liner notes were a few related web addresses typed inside. There are no track listings, credits or distinguishing marks of any kind. Nor does iTunes recognize the album's 20 tracks. The record is an complete mystery, and one that only depicts said Chrisinger's bleak world of obscure-yet-true compositions.

As a fanzine editor, Chrisinger, who is also somehow re-

lated to the What Dady Life crew in the Upper Valley, is beyond prolific. This record is one of 45 he has available through his fan-dump page dating back to at least 2005 — many of which are full-length.

[whatdady.com/whatdady.com](http://whatdady.com/whatdady.com)

### Derek & the Demons, *Derek & the Demons*

WHAT DADY LIFE CD/DIGITAL DOWNLOAD

Yet another release from Upper Valley imprint What Dady Life, the self-titled debut from Derek & the Demons is a raucous mix of 1960s-rock and classic rock. While stylistically less consistent with the generally more punk and indie fare of WVDL's catalog, the record is an intriguing addition to an increasingly intriguing local label.

[whatdady.com/whatdady.com](http://whatdady.com/whatdady.com)

### Lawrence Welks & Our Bear to Cross, *Take Me to Love*

SELF-RELEASED VINYL

*Take Me to Love* by Lawrence Welks & Our Bear to Cross is a seven-inch vinyl 10" follow-up to last year's *August EP*, the latter composed of five singles set to music and new lyrics reimagined through Welks' singably unbridled post-punk pop ethos. Setting aside righteous religious dogmatism to tackle another pressing and controversial mystery, love, DADYCRUX achieve something startling: a pair of love songs that is scrawly, and perhaps even genuinely, sweet.

[www.madradio.blogspot.com](http://www.madradio.blogspot.com)

### Oh! Betty, *I'm Still Standing*

SELF-RELEASED CD

Oh! Betty first came to our attention a couple of years ago, when they released "Mardi Tossin' Christmas," a humorous holiday card that became a (very) minor YouTube hit. Now the Plainville-based duo is back with a new EP, *I'm Still Standing*. The two-song sampler includes a similarly funny bent as on "Mardi" — which is located here, BTW. In the whole, it's a little lighthearted but it's hard not to be charmed by the pair's down-home take on blues and

rockabilly and songwriter Julie Catepp's entertaining style. Like, for example, "State of Emergency," a cheeky tale of love repeatedly gone wrong and the men responsible, that ends with — wait for it — a lesbian wedding in Vermont.

[facebook.com/ohbetty17849405984042](http://facebook.com/ohbetty17849405984042)

### Tory Hill, *Asunder*

SELF-RELEASED CD

In 2010, Vermont songwriter Tory Hill released one of the more confounding albums in recent memory. *And the Low End of High Art*. On one hand, much of the record boasts a pleasantly harnessed immediacy. Much the result of having been written and recorded essentially in one session. But that rushed process also resulted in an inconsistent effort overall, with a chapter (or two) for every genre. Recorded with his Northwest Kingdom pals, Ryan Arthur, Brandon Butler and Ben O'Day, *Asunder* is a markedly stronger and more even effort that takes advantage of Hill's unique, blue-collar songwriting style and the isolated atmosphere that made *High Art* so promising.

[www.torhill.com/loophighart.html](http://www.torhill.com/loophighart.html)

### Jake Liara Band, *Almost Worth Selling*

SELF-RELEASED CD

Jake Liara — Hyde Park, Vermont's answer to Dr. Dre and James Cashmere — returns with *Almost Worth Selling*. It's a follow-up to his impossibly giddy 2010 greatest hits record, *Liara's Best Vol. 2*. This time around, Liara goes even further down the rabbit hole, delivering a suite of epic instrumental-synth-pop compositions that sound something like an alternate soundtrack to the original eight-bit Nintendo game *Legend of Zelda*.

For those who prefer their acid rock less hippy and more laden with glib attitude, JLB also recently released *Ghost Hair* (it's Jeff Thore), which is a slightly more conventional effort. Or at least as conventional as a record with songs such as "TV Time Is Murder Thot," "The Mystery of the Disappearing Camera" and "Scrap Paper's Camera" can be. ☺

[jake-liara.bandcamp.com](http://jake-liara.bandcamp.com)



**SOUNDbites**  
www.soundbites.com

## Hungry for It Out

Last year, after the barn at Peter's Green Farm burned down, a bunch of Hug-savvy local musicians got together and threw a home-fit show at Higher Ground. Perhaps you remember it? It was called Hug Your Farmer and featured several area luminaries, including GRIMY PRINCE, BOB NARINE, PETE RAY and AUGUST MORGAN. Oh, and some guys from that band that specializes in some kinda electric.

From all accounts, the show was an unbridled success. Local insiders got to sit in on the ultimate jam session, and local fans who were lucky enough to score a ticket got to watch it, too. And, more importantly, lots of effort was raised to help ease Pete's pain.

Well, guess what? They're doing it again: Hag Your Farmer: A Tribute to Levon Helm is a, um, tribute to **LEVON HELM** this Friday, May 18, at the Midgar Grand Ballroom. In case you live under a rock, Helm, the great drummer and songwriter for the **BAND**, passed away last month after a long battle with cancer. In a related with cancer, sack it, cancer

Anyways, *anyway* of the songs listed from the original HTF will grace the stage this time, including Wagner and Day, who will in turn choose the **HUG BOY FIFTEEN-HOUSE BAND**—a group that also includes **CLAY BERNARD**, **ALF PALZHEIM**, **BOB BURT** and **STEVE MARLEY**. They'll be playing some of Helen's greatest songs, and will be joined by **Pamela**, **SCOTTIE'S WARRIORS**, **WILL TAYLOR** from **KAMIKAZE TRUCKS**, **STEPHEN KELLOGG**, of **THE TWENTY SECONDS**, members of **AT NIGHT**, **AMBER PARKER** and **JOAQUIN**. Not only that, but **STEVE BERNARD**, a trumpet player who plays with **SEX MEN** and was in Helen's **MODERN RHYTHM** band, will be leading the HTF band.

horn section, using charts from the Band's legendary last-wool concert, *The Last Miles*.

All proceeds from the show will benefit NIFA's Vermont Farmer Emergency Fund.

## BiteTorrent

Spending officers in England was particularly hard hit by Tropical Storm Irene last fall. And while recovery is well under way, there's still a long way to go. So, the following outpouring of support and goodwill that followed in Irene's immediate aftermath was great. It's good to remember that sustained efforts are really what's needed. Efforts by folks such as Restoring Bedford. The volunteer organization is hosting a silent auction at the Corner Street Friday Art in Bedford this Friday, May 18, to benefit the town's art center. And Restoring England has created some of the finest local musical talent, including six-vocalist ensembles such as *Watershed* (see [www.watershed-music.com](http://www.watershed-music.com)), *Fourcore* and *Advers*. **PLUM CABBAGES** and **POPE HOGS**, whitey-grown in **WORTH'S DAIRY**, [www.worths-dairy.com](http://www.worths-dairy.com).

One of the most pleasant surprises I experienced last spring was the inaugural edition of Magic Hat and the Honey World's Honeyfest, which took place on a stunning afternoon outside the Magic Hat Artillery in South Burlington. It's happening again this Saturday, May 30, and, assuming the weather gods play nice, should once again be a great way to spend an afternoon. Started to appear are hard-facinated **DANN BAYARD**, *one-on-one* and *RTV* expert **MYRBYNIA**, son of **EDDIE, GORDON FRANCIS**, poetry soundbites **SON, YAKING**, **HEARS** to those band **YANNI**, **MAKING** drums and local rocker **CELEBRATING**. Oh, and best



Here will also appear, And  
then disappear.

Spending of Rough French and Death, A Head Cuffed Death, the documentary by former Vermont filmmaker and musician **JEFF MOWLETT** ([www.roughfrench.com](http://www.roughfrench.com)) that chronicles the band's remarkable story, was accepted into the Los Angeles Film Festival next month. Both bands will fly to Lo-La Land for the screenings and to play the after-party at the Whittier Social. I doubt friend of the band's **WISNUT** will be there, however.

He'll be busy hanging out with local weapons of funk, **eastman**. The band recently announced it scored an opening slot with the **Mighty New** when he plays **Marshall** next month. Ward

The fourth annual Green Mountain Comedy Festival gets under way this week at locations all over the

show it really hides into high gear next week, so we'll have more in-depth coverage then. But it's worth noting the opening show on Monday, May 28, which includes two local improv outfits, the **SPARK ARCADE IMPROV TROUPE** and a group called **PERFORM WITH PAGES**. If you've never seen improv comedy live, I'd highly recommend it. It's totally different experience from standup, and an art form that could really explode here soon. Also noteworthy: That show is at Signal Kitchin in Burlington, a cool venue that will also get some use during the Jazz Fest. For more on the 2002 GMR, visit [www.concertsincanada.com](http://www.concertsincanada.com).

It's been at least three years without mention of some sort of benefit show. Surely there's another one around here somewhere... ah, yes! Hammer Day at Ming's Place in Morrowville. This

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Following **Wiederholm** on Twitter has more resources, not many, but here are the Twitter links to [www.wiederholm.com/links](http://www.wiederholm.com/links)

[illegible]



# soundbites

CONTINUED FROM PAGE 63

daylong drubkation on Sunday, May 31, is a benefit for the Lamoille County Habitat for Humanity and will feature 12-plus hours of music from the likes of **SETH YACOWINE**, **THE OJAS SEASONS**, **SAMMY FLETCHER**, **AFTER THE PRINCE**, **WILLIAMS & BETHORN** and many more. I've also told you how far Red Sea tickets ran off, which probably seemed like a really awesome prize in March. Sigh.

Happy anniversary to Black Door in Montpelier, which, this Friday, May 18, celebrates one year since reopening, with Montpelier electro-reggae outfit **HARDKISS**.

Two just in from the Sons of Rock State Department: Will be **Nectar's** kid, **UNRAV**, **KINDS**, drops by Nectar's on Wednesday, May 23, with his band, **THE PRINCE OF THE BEAL**. That is all.

Fretty interesting night of local and regional hip-hop on tap for the Monkey House

this Friday, May 18, called Triple Star. Pronged local backwoods MC **WOMERHORN** has jams "back woods 'tomatic legend" (Rock's description) **WOMERHORN** of Portland, Maine, headlining a bill that includes a slew of local hip-hop talent, including **grain-oid**, **COLOS STRIKE**, **BLUES THE OJAS** and others. The show is hosted by **ONE OF KINDS** of Presence Poems, who hopes to grow the Triple Star idea into an ongoing series that pairs nationally touring MCs with locals.

Every Tuesday and Thursday this summer, Burlington's City Hall Park will host free live-music concerts as part of the ongoing **Imagined City Hall Park** project. The various kick-off next Tuesday with the **PINE STREET JAZZ BAND**. Other performers of note include the **BEANS**, **COINTEGR** **RAID** (May 31), **STABLE RHYTHM** **BAND** (June 12), the **REINVENT** **SYMPHONY ORCHESTRA** (June 28) and, more than likely, some stoned happenings with hand drums. I believe that's a daily performance, though.



STEVEN BERGMAN

Last but not least, **RIP!** Solid State. Steve Dey's music blog got the eye last week because...well, no one ever updated it. And by "no one," I mostly mean me. So for now, we're going with music blog at the gates, though I'll continue to clutter its front page to figure out our stuff blog. What — a blog people actually read — as well as via Twitter and Facebook. And in a few months, we'll very likely

reveal a new music blog, which I'm really excited about. So far, well, Solid State. I'll always remember the time I posted something on you, and then was promptly excoriated by some anonymous, mean-spirited troll with poor grammar skills, apparently a keyboard slacker. Down 0/8, right? That was every time. You know what? Here in hell, blog. D



LARRY PERHART, PRESIDENT OF THE BEAL



## Listening In

Once again, this week's totally unit-endangered column segment is what I claim a random sampling of what was on my iPod. Surrogate CD player. If track player also this week.

**White Stripes**,  
What's Good 3P

**Norah Jones**,  
Little Broken Hearts

**Lee Brice**,  
The Crow

**Stacy**,  
Dopebustner

**Guided by Voices**,  
Guided by Voices

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<b>SOMETHING WITH STRINGS</b> <b>RASS CULTURE</b> <small>10:00 PM - 11:00 PM</small>	<b>THU</b> <b>MAY 17</b>
<b>BLUES FOR BREAKFAST</b> <small>10:00 PM - 11:00 PM</small>	<b>FRI</b> <b>MAY 18</b>
<b>"NO BIGGITY" '00'S NIGHT</b> <small>10:00 PM - 11:00 PM</small>	<b>SAT</b> <b>MAY 19</b>
<b>RETROPHONE</b> <small>10:00 PM - 11:00 PM</small>	<b>SUN</b> <b>MAY 20</b>
<b>M/ YARD REGGAE NIGHT</b> <small>10:00 PM - 11:00 PM</small>	<b>MON</b> <b>MAY 21</b>
<b>METAL MONDAY</b> <small>10:00 PM - 11:00 PM</small>	<b>TUE</b> <b>MAY 22</b>
<b>MOTOWN MONDAY</b> <small>10:00 PM - 11:00 PM</small>	
<b>BOB MACKENZIE BLUES BAND</b>	

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王明

**I**f Middlesex were a neighborhood in the Bronx, Galen Chisney's gritty scrapings and layered shades of paint wouldn't raise an eyebrow. But Chisney does his real work in that central Vermont town, in an unlikely home port for someone whose paintings often resemble a free-form version of what subway graffiti were doing 25 years ago.

Examples of the genre, which-based artist's emphatically urban, graffiti-influenced style fill the Church Street side of the BCA Center in Burlington. The rear of the gallery on City Hall Park, contains more subdued and refined observations, though they similarly lack Vermonty qualities.

"Being in that environment helps me paint," Chisney says of Middlesex, "but I don't need to paint it." In fact, "I'm feeling a little out of it" in Vermont, she adds, smiling through her BCA show, "Street Level." "I go to sleep in my car."

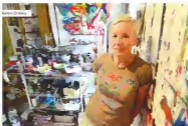
That would be New York City, where Chisney recently became affiliated with the Painting Center. She's scheduled to have a show next year at that nonprofit exhibition space in Chelsea, where galleries abound.

Born in Los Angeles and raised in Connecticut, Chisney lived in New York for a few years after graduating from Mount Holyoke College. "I was chasing the corporate ladder," she says of her work at a Manhattan publishing firm. "But it was the wrong ladder."

She got on her feet one by studying art history and theory in Italy and then coming on MFA from the Maryland Institute College of Art in 1990. Her progression as a painter wasn't straightforward, however. Chisney spent five years at Potomac One, where she attended evening school in addition to working in a costume laundry. She also made stopovers in North Carolina and Washington, DC. Having moved to her grandparents' home 4500-ft Vermont five years ago, she now gives therapeutic massages at her home to supplement her art earnings.

Chisney's evolution as a painter has been as less restless. She began by mimicking traditional landscapes but soon moved into abstract expressions, having become particularly united with the work of Joan Mitchell (1925-1992) and Philip Guston (1913-1980). That direction proved profitable: "The work sold well," Chisney says. "It was pretty."

So pretty, she remarks, that Bill Jensen, a Brooklyn-based painter of vibrant



CHRISTOPHER HARTMAN

## Street Smart

BY KEVIN J. KELLEY



and often wildly colorful characters, referred to Chisney's work as "potholes." He didn't mean it as a compliment.

Assessing Chisney's paintings at the Vermont Studio Center in Johnson, where she had a fellowship last year, Jensen did see something he liked. "Do that," he told her, pointing to one of the confidently chaotic and densely layered pieces of the past now on display at BCA.

"I needed that affirmation," Chisney says, and notes that Jensen is a painter "I much admire." The advice marked "a turning point for me," she adds. Looking toward "Street Fair," a 10-piece painting with raffish geometric forms and swirls that riff on Anselm Kiefer, Chisney muses, "Five years ago, I never imagined any work would look like this."

**FIVE YEARS AGO, I NEVER IMAGINED MY WORK WOULD LOOK LIKE THIS.**

**GALEN CHISNEY**

One of the black panels that make up "Street Fair" leans at an angle against the wall rather than hanging alongside the others. That quirky placement introduces an unsettling jarring effect in a work that manages to achieve visual coherence despite its jumbles and symphonies.

A display format suggested by BCA curator Lisa Thompson brings visitors to "Street," as well. It's neither isolated oil-and-veneer compositions on 10-inch panels. These individual surfaces form a harmonious sequence, even though the paintings continue around a corner, ultimately being flush to continue to provide a couple of inches on the perpendicular walls.

In "Untitled (Baptist)," Chisney paints thick, striped like candy canes on one half, while on the other she presents a tangle of swamps and swamplands. The colors are a recurrent motif in this 10-piece show. They appear in a few of the other compositions in the rear of the gallery as well as in the wider works up front.

"It's funny to work without any sort of blueprint, but it's also rewarding," Chisney mulls of the spray and brushed textures that Jensen encouraged her to cultivate. As a relief from that open-ended process, "I need something really methodical, something that doesn't require digging down," she explains. While her textures of urban angst materialize on panels with no preliminary sketching, "I suggest that one not completely," Chisney remarks, pointing to "Pulse," a comparatively small-scale work in the BCA Center's backroom.

It consists of a free-like shape formed by bands of blue, white and black against a dark background, barely above the three-part "Calligraphic" suite, more graceful and disciplined compared to Chisney's more explosive work. Here, the tubes ooze greedily into one another, producing patterns that do indeed slide in both calligraphy and graffiti — as well as to the work of River Moskos, one of the stars in Chisney's reevaluation. The correspondence of this too is especially stark here, because of the dark palette the artist chose, which is richly accented by the touches of pink, blues, yellows and whites elsewhere in the show.

Composing these sublime arrangements to the backdrop in the front room, some viewers might advise Chisney to "do that." Maybe it will mark another turning point for this constantly evolving artist. ☺

**1** "Street Level" paintings (below) by Chisney, BCA Center, Burlington, through June 25. 802-255-1961. [www.bcaart.org](http://www.bcaart.org)





## CALL TO ARTISTS

**OFF THE BEAT.** This show will include a wide variety of both sought-after works, mostly from local, but also established and lesser-known artists. Paint, sculpture and mixed media will be showcased in an intimate setting. Show starts July 27. Sept. 8. Doubleline, June 8. Info: shoofedown.com

**ART GALLERY SUBMISSIONS** Lower Adirondack Regional Art Council is now calling for local, New York artists and emerging artists to submit images of original, recent work by June 30. All accepted projects and applications at: lower.adirondackregional.org

**NEW IMAGE NEEDS ART** Artists needed for monthly long installments at a new installation at the City of St. in Burlington. Interested residents please contact them at: info@newimage.com or by telephone at 781-880-1111.

**WORKING FOR A BALANCE** Current artists seeking artists to join their team in a unique project in Northbrook. Info: workforabalance.com

**CHILL TOP PHOTOGRAPHS.** For top photographers of "Amazing Team" photography contest. Deadline: July 7, 2013.

**JANIS KATZMAN, BARCLAY GALLERY** Info: barclaygallery.com/11

**WORLD LAMBERT COLLAGE** Join artist at the Barclay Gallery as an attempt to transcend the world's most colorful and vibrant past and present. Collage is just living your life and art will provide the rest. The interdisciplinary continues during the opening hours of July 15. At 1000 Broadway in Hudson, NY. Info: barclaygallery.com, 824-3333

**WALL TO GALLERY** Seeking about thirty artists and one wheat painting artist. Call for more information: 914-241-1111 or visit: wallto-gallery.com

**CALLING FOR ARTISTS** A collection of artists exhibition. Deadline: June 15, 2013. Contact: Catherine Lefebvre, 416-593-1111. Info: callingforartists.com

**STUDIO LAMBERT** ART Community in the Barclay Gallery. Don't let artists work in the neighborhood. Don't let artists work in the neighborhood. Don't let artists work in the neighborhood.

**ART COMMUNITY** in the Barclay Gallery. Don't let artists work in the neighborhood. Don't let artists work in the neighborhood. Don't let artists work in the neighborhood.

**RAMBERG FINE** The southern project once again. The project is a series of art installations in the area of the project. The project is a series of art installations in the area of the project. The project is a series of art installations in the area of the project.

**ART + SOUL** Seeking artists for a series of art installations in the area of the project. The project is a series of art installations in the area of the project. The project is a series of art installations in the area of the project.

**REAR ART SHOW** This show is open to artists and artists. The project is a series of art installations in the area of the project. The project is a series of art installations in the area of the project. The project is a series of art installations in the area of the project.

**ART COMMUNITY** in the Barclay Gallery. Don't let artists work in the neighborhood. Don't let artists work in the neighborhood. Don't let artists work in the neighborhood.

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**WATERMANS' ARTISTS' ADAMS** "Top 100 Artists" through June 15, 2013. Info: 416-593-1111

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art

CHAMPLAIN VALLEY SHOWS #1733

**CLARE HENRIK** Historic photographs of early Montpelier and surrounding areas from glass negatives by Tyler Becker. May 18 through June 8 at 10:00pm. Come enjoy in Hardsburg. Info: 487-3678

**ANNUAL STUDENT ART SHOW** Works by student artists by the State College. Through May 19 at the College Art Center in Hardsburg. Info: 775-0336

**DAVID CARLSON & PHOEBE STONE** "Lost & Found" Reprint art by Phoebe Stone. Prints, color glass, painted wood, and metal. Works on paper by David Carlson. Prints and oil paintings by Stone. Through May 21 at Clark County Hungerford Hall in Hardsburg. Info: 244-7500

**SECONDERARY DONATIONS** More than 100 secondary works on fine photography, books, and audio-visuals on loan to the best fine arts in Vermont. Located at the 10th Street and 10th Avenue with a variety. Through June 2 at the Vermont State College in Middlebury. Info: 268-4354

**JILL HARRIS** Landscape paintings consisting of numerous of watercolor. Through May 19 at the Fine Arts Gallery in Middlebury. Info: 488-9008

**KLARA-KLUTZ** "Flower Power" paintings and prints. Through May 1 at the State College. Info: 268-4354

**OLIVER SCHMIDT** The Color of Childhood. A series of 100, depicting the children of the State College. Through May 1 at the State College. Info: 268-4354

**STUDENT ARTS AND CRAFTS** The annual showing of drawings, sculpture, photography, paintings.

prints, installations and video. Through May 21 at the Vermont State College. Info: 488-9008

**THREE HUNDRED YEARS: AN ANTIQUARIAN COUNTY TRAVELER** Photographs of the 17th century by Markham. Prints and early 20th-century fine arts. Through May 21 at the Vermont State College. Info: 488-9008

Northwest

**ANDREW** "Continued Art" is a series of paintings, drawings and prints. Through May 21 at the Vermont State College. Info: 488-9008

**DAVID SMITH** "Landscape of Vermont" paintings. Through May 21 at the Vermont State College. Info: 488-9008

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**"Land & Light & Water & Air"** There are plenty of surprises in this year's annual landscape show at Fries Memorial Gallery in Jeffersonville. In a Robert Waldo Brunsell Jr. piece, Mount Mansfield is depicted with a deep forest image, the scene appears more New Mexico than Vermont. New Hampshire artist Betty Scholten offers a tender painting called "Day Care" depicting a pair of belted voles and their young. The snow-covered Green Mountains look over so convincing in a May Ellen Munnick monotype. And artist T.A. Chasnow provides a spectacular "Sum of Four-Cabins Mountain" (pictured) Through July 8



# movies

## The Deep Blue Sea ★★

In a slapping Tennessee Eastman's 1955 play *The Deep Blue Sea* for the screen, director Terence Davis (*The Mirror of Art*) has extracted a significant portion of the story and eliminated a significant number of characters. Which wouldn't be a problem, if it weren't for the fact that, on the process, he's also jettisoned one more fairly significant element: the plot.

That's half of the play fails to make much of a movie. Rachel Weiss smokes and stares out the window for the better part (and I use that term loosely) of its 96-minute running time. The play's Lady Hunter Collins, an Englishwoman who's traded marriage to a much older High Court judge for a damned offer with a former RAF pilot played by the ubiquitous Tom Hollander.

The story unfolds over the course of a single day in a bombed-out corner of London, "sometime around 1950." As recounted by Devine, it's a chronicle of emotional wreckage. In one we don't pick up on this, the filmmaker helpfully points a couple of subtle in the street up to the boarding-house window where Hunter stands going inebriated and thinking emotionally wrecked

thoughts. She starts her day by attempting to commit suicide.

Her broken love is pulled another day, however, thanks to the intervention of her loudly (Ann Mitchell) and a mysterious woman (Kari Johnson), who offers much of treatment but insists he's not a doctor. This charade, it should be noted, is among the most significant in Eastman's play. The work's resolution would not be possible without him. Devine does neither. The film cuts the scenes away from by reducing him to a walk-on.

Hunter's problem? Well, it's difficult to say exactly, but it apparently has something to do with passion. She abandoned her devoted but handsome husband in the hope of experiencing a fuller love from him, but, after a brief honeymoon phase, the spark has gone out of the affair. Hollander's Freddie game has turned out to be something of a disappointment. He's consumed by thoughts of the war and consumed by too many pains to a result.

Freddie denies his a chance to rekindle their romance by means of a hand-headed encounter. Hunter flags up to remove her and



**THE DEEP BLUE**  
Weiss plays a short-but-former who  
meets a man (Tom Hollander) in  
the shell of a train (David O'Connell)

cycle now from the moment where the left is for Freddie to find — and, more enough, he finds it. His reaction upon seeing it is so over the top and out of nowhere that one can't help suspecting Devine of cutting crucial scenes leading up to this point. The last thing one expects the soldier to do is have a heavy fit and leave his lover. Nonetheless, because he feels Hunter's suicide attempt reflects poorly on him, he's pretty much the last thing in the film Freddie does.

Which, of course, only encourages the emotionally damaged Hunter. At this point, she has more to score out the window and have her back to the door — something that, before it or not, doesn't become more compelling to watch over time. Not that *The Deep Blue Sea* is ever particularly compelling to watch.

Besides the minor detail that, as Devine

noted, straggled-down adaptation of the play, lots of scenes in actually happen, there are other problems. For one, Weiss is woefully underutilized. She's far too talented an actress for material this mediocre and shallow. The editing is sloppy. It's impossible to guess to tell whether events take place in Hunter's present or past. The video score is excessive and overbearing. Finally, Hollander's role is so poorly conceived that it's likely to prove a footnote to his more fully realized work in *The Girl on the Train*.

To be fair, Devine's intent does offer an of focus exercise of power from an and succeeds in paying homage to such films of the '60s as *Brief Encounter*. All the same, one wishes it had been better.

RICK KISDIAK

## REVIEWS

## Dark Shadows ★★

One might be tempted to gildify all of this with my recent Tim Burton film, you've seen the best parts.

That's not to say this Burton adaptation of "Dark Shadows," the supernatural soap opera that ran on ABC from 1966 to 1971, is terrible. It is quite promising, with a surprising genre palette and a gallery of juicy cast performances from Johnny Depp, Michelle Pfeiffer, Jackie Earle Haley, Helena Bonham Carter and others. And, while *Dark Shadows* takes enormous liberties with the source material, it doesn't set one stone unturned on imagination to its advantage, as Burton's *Afterlife* in *Wonderland* did.

Ultimately, though, Burton and screenwriter Seth Grahame-Smith fail to mold the events and tones of roughly 120 TV episodes into a compelling narrative. The film leaps from perspective to perspective, from story line to story line, from over-the-top to subtle to broad, and, in all, includes in a smattering of standard-issue CGI.

The film's shaky affection for the history drama and its bonafide star, the impressive, 200-year-old vampire Barnabas Collins (Depp), is palpable, even when they're wringing cheap jokes out of his name

as the ultimate grumpy old man. Nevertheless and imposed in a snail by Angelique (Pfeiffer), a witch whose love he spurned, Barnabas finds himself imprisoned in 1972 to return to his ancestral seat, Collingwood. But his descendants — including Pfeiffer as Elizabeth Collins Stoddard and Chloë Grace Moretz as her million teenage daughter — are living it. We also through the mansion's dingy halls. Meanwhile, in the town of Collingwood, the apocalyptic Angelique has used her powers to drive the founding family to the brink of bankruptcy. Only the chilly, virginal governess Victoria Winters (Haley Bonham Carter), who bears a face from Barnabas past, offers him hope of finding happiness among these 20th-century souls.

Depp and Burton don't make the mistake of depicting Barnabas as anything less than a charismatic machine. He maintains a wondrously haughty lord-of-the-mansion even when he's being the Golden Archer as the domain of Angelique and his. He has a love for a dead woman. He's kept him from cold-blooded murder to the very end.

But Angelique is a far too powerful antagonist for the film — one the CGI effects — and she comes across as an evil inhumanoid with mind-bogglingly stupid motives. Given



**FEARFUL NOT**  
Depp plays a 200-year-old vampire  
who's been in the past  
of his past life in the past life  
of his past life in the past life

don't her best, with the poorly written role, but she can't help moving them, after two centuries, Angelique should consider posing a support group to the one per three petty anti-Collins men to rest and get on with her vendetta to conquer the world.

Without a strong central conflict, the film ends up wallowing far too long to no point. If it weren't for the occasional selling, "They check out our! After Cooper playing a fiery ball in Collingwood." Barnabas commanding with a few choice of happy, merely asking the film about modern love? Barnabas Carter making her role as a barely perceptible with New Jersey inflections?

It's all reasonably fun, in the past when women were so fond themselves thinking. If only the actors had time to develop these crazy characters. After success, on a TV show "Dark Shadows" merged as a place for today's standards, yet a somehow managed to make better hits about more than just Collins and his medieval backstory. The way to it's been down Edward Collins. The show spread a cult, the more the film is likely to inspire as some vintage posters.

MARGOT HARRISON







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<sup>1</sup>Don't say it's all about me and you must have a special interest for me.

**TED BALE**

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pays had. Early this morning  
in the emergency room  
after working a shift at the



THE  
**K**  
CHRONICLES  
"120  
STRAF" 

BACK IN MY DAY, IF YOU WANTED GOOSE, THERE WERE ONLY A FEW WAYS TO GET IT.

of, Study of God  
Self-assertive  
off the subject



THESE DAYS ALL IT TAKES IS A WEB CONNECTION TO FIND OUT HOW TO CAP A BREEZIE OFF OF ANYTHING.

**BUT WHERE IS THE HUMAN CONNECTION? THAT'S WHAT'S MISSING.** (Blue that. They are the only company of their kind in the business. They're the only company of their kind in the business.)

and his wife, Torina  
and Sanitar, please  
and that it'll be str  
placed in front of her  
lender on Main St. p



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Bill the Cockroach  
IS THE ONLY CHICKEN AT MY FATHER'S  
CHICKEN HOUSE FLUTTERING WITH ME  
BECAUSE SHE LIKES ME, OR BECAUSE  
SHE'S FLUTTERING FOR ME?

—CANDICE  
BANDY, NY



TO FIND OUT FOR SURE,  
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IF YOU DON'T TIP HER.



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MAY 6, 2012

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**OUTRAGEDLY ENERGETIC, OPTIMIST**  
 I feel like a 20 year old, I'm looking for a guy who is just as energetic as I am. I'm looking for a guy who is just as energetic as I am. I'm looking for a guy who is just as energetic as I am. [sevendaysvt.com/222T](#)

**QUEST BAYBORN TRAILER**  
 Looking for a companion for hiking, backpacking, the occasional drive out, looking about my day. [sevendaysvt.com/222T](#)

**WORLD TRAVELER BACK TO BURLINGTON**  
 I've spent the past four years traveling and working abroad. I'm looking for a guy who is just as adventurous as I am. I'm looking for a guy who is just as adventurous as I am. [sevendaysvt.com/222T](#)

**FOR SOME ADVENTURES**  
 Looking for a guy who is just as adventurous as I am. I'm looking for a guy who is just as adventurous as I am. I'm looking for a guy who is just as adventurous as I am. [sevendaysvt.com/222T](#)

**HONEY FOR A CHANGE**  
 I'm always looking for the sweetest honey. I'm looking for a guy who is just as sweet as I am. I'm looking for a guy who is just as sweet as I am. [sevendaysvt.com/222T](#)

**CREATIVE, BAKED, LUSH, LOOKING FOR PARTNER (M/F)**  
 I'm a creative, baked, lush, looking for a partner. I'm looking for a guy who is just as creative as I am. I'm looking for a guy who is just as creative as I am. [sevendaysvt.com/222T](#)

**LOVE, IS THAT HOT?**  
 I'm looking for a guy who is just as hot as I am. I'm looking for a guy who is just as hot as I am. I'm looking for a guy who is just as hot as I am. [sevendaysvt.com/222T](#)

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 Looking for a guy who is just as strong as I am. I'm looking for a guy who is just as strong as I am. I'm looking for a guy who is just as strong as I am. [sevendaysvt.com/222T](#)

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 I'm looking for a guy who is just as Christian as I am. I'm looking for a guy who is just as Christian as I am. I'm looking for a guy who is just as Christian as I am. [sevendaysvt.com/222T](#)

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**JOYFUL, CONTINUOUSLY WITTY**  
 I'm looking for a guy who is just as witty as I am. I'm looking for a guy who is just as witty as I am. I'm looking for a guy who is just as witty as I am. [sevendaysvt.com/222T](#)

**ONE-STOP PASS**  
 I'm looking for a guy who is just as easy as I am. I'm looking for a guy who is just as easy as I am. I'm looking for a guy who is just as easy as I am. [sevendaysvt.com/222T](#)

**JUST BEING ME**  
 I'm looking for a guy who is just as me as I am. I'm looking for a guy who is just as me as I am. I'm looking for a guy who is just as me as I am. [sevendaysvt.com/222T](#)

**PROUDLY ADVENTUROUS KILLS**  
 I'm looking for a guy who is just as adventurous as I am. I'm looking for a guy who is just as adventurous as I am. I'm looking for a guy who is just as adventurous as I am. [sevendaysvt.com/222T](#)

**I AM THE PERSONAL**  
 I'm looking for a guy who is just as personal as I am. I'm looking for a guy who is just as personal as I am. I'm looking for a guy who is just as personal as I am. [sevendaysvt.com/222T](#)

## WOMEN looking WOMEN

**JUST AS AGAIN**  
 I'm looking for a girl who is just as again as I am. I'm looking for a girl who is just as again as I am. I'm looking for a girl who is just as again as I am. [sevendaysvt.com/222T](#)

**HAVE A ROCKER/ROCKERS/LOVER**  
 I'm looking for a girl who is just as rock as I am. I'm looking for a girl who is just as rock as I am. I'm looking for a girl who is just as rock as I am. [sevendaysvt.com/222T](#)

**CUT-PAVING, CUBED, LOVE**  
 I'm looking for a girl who is just as cut as I am. I'm looking for a girl who is just as cut as I am. I'm looking for a girl who is just as cut as I am. [sevendaysvt.com/222T](#)

paying in the red line, looking for a girl who is just as red as I am. I'm looking for a girl who is just as red as I am. I'm looking for a girl who is just as red as I am. [sevendaysvt.com/222T](#)

**CHART SAYS COME**  
 I'm looking for a girl who is just as chart as I am. I'm looking for a girl who is just as chart as I am. I'm looking for a girl who is just as chart as I am. [sevendaysvt.com/222T](#)

**QUEEN, SLAY AND GARGATHE**  
 I'm looking for a girl who is just as queen as I am. I'm looking for a girl who is just as queen as I am. I'm looking for a girl who is just as queen as I am. [sevendaysvt.com/222T](#)

**PROFESSOR**  
 I'm looking for a girl who is just as professor as I am. I'm looking for a girl who is just as professor as I am. I'm looking for a girl who is just as professor as I am. [sevendaysvt.com/222T](#)

**PROFILE TO BE WEEK**  
 I'm looking for a girl who is just as profile as I am. I'm looking for a girl who is just as profile as I am. I'm looking for a girl who is just as profile as I am. [sevendaysvt.com/222T](#)

**HERE WE GO!**  
 I'm looking for a girl who is just as here as I am. I'm looking for a girl who is just as here as I am. I'm looking for a girl who is just as here as I am. [sevendaysvt.com/222T](#)

**MEN SEEKING WOMEN**  
 I'm looking for a girl who is just as men as I am. I'm looking for a girl who is just as men as I am. I'm looking for a girl who is just as men as I am. [sevendaysvt.com/222T](#)

**PLAYFUL-ROCK THUNDER/ROCK LOVER**  
 I'm looking for a girl who is just as playful as I am. I'm looking for a girl who is just as playful as I am. I'm looking for a girl who is just as playful as I am. [sevendaysvt.com/222T](#)

**SMOKE-HEATED VIBES/ROCK GUY**  
 I'm looking for a girl who is just as smoke as I am. I'm looking for a girl who is just as smoke as I am. I'm looking for a girl who is just as smoke as I am. [sevendaysvt.com/222T](#)

**MEN looking WOMEN**  
 I'm looking for a girl who is just as men as I am. I'm looking for a girl who is just as men as I am. I'm looking for a girl who is just as men as I am. [sevendaysvt.com/222T](#)

**EVERYTHING HAPPY/LOVE/ROCK/LOVER**  
 I'm looking for a girl who is just as everything as I am. I'm looking for a girl who is just as everything as I am. I'm looking for a girl who is just as everything as I am. [sevendaysvt.com/222T](#)

**MORE RESUME?**  
 I'm looking for a girl who is just as more as I am. I'm looking for a girl who is just as more as I am. I'm looking for a girl who is just as more as I am. [sevendaysvt.com/222T](#)

**WELL, THEN, THERE HERE**  
 I'm looking for a girl who is just as well as I am. I'm looking for a girl who is just as well as I am. I'm looking for a girl who is just as well as I am. [sevendaysvt.com/222T](#)

**LAID BACK AND SUPERHERO**  
 I'm looking for a girl who is just as laid back as I am. I'm looking for a girl who is just as laid back as I am. I'm looking for a girl who is just as laid back as I am. [sevendaysvt.com/222T](#)

**PROFILE TO BE WEEK**  
 I'm looking for a girl who is just as profile as I am. I'm looking for a girl who is just as profile as I am. I'm looking for a girl who is just as profile as I am. [sevendaysvt.com/222T](#)

**HERE WE GO!**  
 I'm looking for a girl who is just as here as I am. I'm looking for a girl who is just as here as I am. I'm looking for a girl who is just as here as I am. [sevendaysvt.com/222T](#)

**MEN SEEKING WOMEN**  
 I'm looking for a girl who is just as men as I am. I'm looking for a girl who is just as men as I am. I'm looking for a girl who is just as men as I am. [sevendaysvt.com/222T](#)

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**MEN looking WOMEN**  
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 I'm looking for a girl who is just as more as I am. I'm looking for a girl who is just as more as I am. I'm looking for a girl who is just as more as I am. [sevendaysvt.com/222T](#)

## PERSONALS

For group fun, BDSM play, and full-on kink:  
**sevendaysvt.com/personals**

WOMEN *hookup?*

## CAN YOU KEEP UP?

Can my kink (orgasm, kink) and kink keep going? I'm looking for someone who is into all of it, and who can keep up with me. I want a serious relationship, but a relationship that's not too serious. I'm not looking for a one-night stand, I'm looking for a real relationship. **sevendaysvt.com/page 29**

## NEXT CASUAL

Looking around with benefits, only casual. **sevendaysvt.com, 31** ☐

## MIDNIGHT LUCKY/UNLUCKY

I'm looking for a man who wants to get and knows what he wants. I am not a diamond in the rough. I am gorgeous and sexy. **sevendaysvt.com, 31** ☐

## WORTH THIS TO BE ASK

I'm looking for a man who is into kink, BDSM, and kink. I want a serious relationship, but a relationship that's not too serious. I'm not looking for a one-night stand, I'm looking for a real relationship. **sevendaysvt.com, 31** ☐

## TALK DIRTY TO ME

Looking for a guy with similar tastes. Let me know what your interests are and what you'd like to do. I want to be a part of it. I want to be a part of it. **sevendaysvt.com, 31** ☐

## HAUGHTY LOCAL GIRLS WANT TO CONNECT WITH YOU

1-800-420-9A8E  
**69¢**

## WHAT'S YOUR HOROZGUE?

Do you know your horoscope? I want to know what your horoscope is. I want to know what your horoscope is. I want to know what your horoscope is. **sevendaysvt.com, 31** ☐

## DON'T KEEP PLEASING ME

I'm looking for a man who is into kink, BDSM, and kink. I want a serious relationship, but a relationship that's not too serious. I'm not looking for a one-night stand, I'm looking for a real relationship. **sevendaysvt.com, 31** ☐

## WANT TO BE THE BOSS

I want a woman who is into kink, BDSM, and kink. I want a serious relationship, but a relationship that's not too serious. I'm not looking for a one-night stand, I'm looking for a real relationship. **sevendaysvt.com, 31** ☐

## HAPPY NEW YEAR

Happy New Year! I want a woman who is into kink, BDSM, and kink. I want a serious relationship, but a relationship that's not too serious. I'm not looking for a one-night stand, I'm looking for a real relationship. **sevendaysvt.com, 31** ☐

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MEN *hookup?*

## DEEPLY FOUNDED NEXT FUTURE

Young, wild and free. Looking for a girl who is into kink, BDSM, and kink. I want a serious relationship, but a relationship that's not too serious. I'm not looking for a one-night stand, I'm looking for a real relationship. **sevendaysvt.com, 31** ☐

## KINKY ONE

I'm looking for a woman who is into kink, BDSM, and kink. I want a serious relationship, but a relationship that's not too serious. I'm not looking for a one-night stand, I'm looking for a real relationship. **sevendaysvt.com, 31** ☐

## FIT FEELING TO BEAT THE BATTLE

I'm looking for a woman who is into kink, BDSM, and kink. I want a serious relationship, but a relationship that's not too serious. I'm not looking for a one-night stand, I'm looking for a real relationship. **sevendaysvt.com, 31** ☐

## LIVING UPKINKING DREAM

I'm looking for a woman who is into kink, BDSM, and kink. I want a serious relationship, but a relationship that's not too serious. I'm not looking for a one-night stand, I'm looking for a real relationship. **sevendaysvt.com, 31** ☐

## ONCE UPON A KINK

I'm looking for a woman who is into kink, BDSM, and kink. I want a serious relationship, but a relationship that's not too serious. I'm not looking for a one-night stand, I'm looking for a real relationship. **sevendaysvt.com, 31** ☐

## DEEP RECOMMENDATION

I'm looking for a woman who is into kink, BDSM, and kink. I want a serious relationship, but a relationship that's not too serious. I'm not looking for a one-night stand, I'm looking for a real relationship. **sevendaysvt.com, 31** ☐

## CURIOUS?

You need Seven Days. These are people read. Seven Days—you already have at least one thing in common!

## All the action is online

There's more than 1600 local singles with profiles including photos, voice messages, and kink desires. Views and more.

## It's free to place your own profile online

Don't worry, you'll be in good company.  See photos of this person online

## PERSONALS

personals page by looking. Must be 18 or older and have a valid email address. **sevendaysvt.com**

## PERSONALITY

I'm a very nice, big, beautiful woman who wants to find a guy who is into kink, BDSM, and kink. I want a serious relationship, but a relationship that's not too serious. I'm not looking for a one-night stand, I'm looking for a real relationship. **sevendaysvt.com, 31** ☐

## GREAT SEX WITH A KINKY GIRL

I'm looking for a woman who is into kink, BDSM, and kink. I want a serious relationship, but a relationship that's not too serious. I'm not looking for a one-night stand, I'm looking for a real relationship. **sevendaysvt.com, 31** ☐

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OTHER *hookup?*

## LOOKING FOR A GAYN THE

I'm looking for a gay man who is into kink, BDSM, and kink. I want a serious relationship, but a relationship that's not too serious. I'm not looking for a one-night stand, I'm looking for a real relationship. **sevendaysvt.com, 31** ☐

## CRAZY

I'm looking for a woman who is into kink, BDSM, and kink. I want a serious relationship, but a relationship that's not too serious. I'm not looking for a one-night stand, I'm looking for a real relationship. **sevendaysvt.com, 31** ☐

## HAPPY NEW YEAR

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# Made in USA

That's American Apparel<sup>®</sup>



American Apparel is the largest clothing manufacturer in North America. Our Sweatshop-Free operation runs on the efforts of nearly 6,000 industrial and textile workers, who receive fair wages and have access to affordable healthcare. We are Vertically Integrated, meaning that the majority of our manufacturing happens under one roof in Downtown LA, and the rest within a 30-mile radius. American Apparel is committed to creativity, leveraging design, technology and local resources to advance our business.

#### Retail Location

145 Cherry St.  
(Right off Church St.  
Near Ben & Jerry's)  
Phone: (802) 863-7817

Text AASTORE + zip code to 23050  
to find American Apparel locations  
nearest you.

To learn more about our company, to shop online,  
and to find all store locations, visit our web site:  
[emercentapparel.net](http://emercentapparel.net)